

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

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## LITERATURE

*Laughter: an Essay on the Meaning of the Comic.* By Henri Bergson. Translated by Cloutesley Brereton and F. Rothwell. (Macmillan & Co.)

THIS brilliant essay, which hardly suffers by translation, so well have Messrs. Brereton and Rothwell caught the spirit of their original, is incomparable as a work of art. But is it sound, regarded simply as an analysis of the meaning of laughter? Indeed, on the principles upheld by the distinguished author, it is not easy to see how analysis in the ordinary sense is to be carried on at all.

"Our excuse for attacking the problem of the meaning of laughter must lie in the fact that we shall not aim at imprisoning the comic spirit within a definition. We regard it, above all, as a living thing. However trivial it may be, we shall treat it with the respect due to life. We shall confine ourselves to watching it grow and expand. Passing by imperceptible gradations from one form to another, it will be seen to achieve the strangest metamorphoses. We shall disdain nothing we have seen. And maybe we may also find that we have made an acquaintance that is useful. For the comic spirit has a logic of its own, even in its wildest eccentricities. It has a method in its madness. It dreams, I admit, but it conjures up, in its dreams, visions that are at once accepted and understood by the whole of a social group. Can it then fail to throw light for us on the way that human imagination works, and more particularly social, collective, and popular imagination? Begotten of real life and akin to art, should it not also have something of its own to tell us about art and life?"

These words would seem to foreshadow an historical treatment. We expect an account of the psychological springs of

laughter. We are interested to discover how far M. Bergson can enter into the primitive man's idea of a joke—something, let us say, with a stone-knife in it. But this turns out not to be his line of inquiry at all. His data are by no means of worldwide derivation. His anthropological laboratory is simply a stall at the Comédie Française. Sitting there, he endeavours to plot out a "sequence of comic forms," leading on and up from the mere horseplay of the clown to the most refined efforts of comedy. This sequence is a purely logical one. That is to say, it is a device on the part of his thought to render a complex idea intelligible by resolving it into aspects, and taking these one by one in some sort of helpful order. But this complex idea merely reflects his own experiences of laughter. Or, at most, he investigates the modern Frenchman's notion of the comic. But we others laugh too, and our risible faculties may be moved by things which hardly stir our neighbours across the Channel. The philosopher of the movement of life should have surely essayed a running analysis, as it were, of the wayward humours of the time-spirit. Here, however, the philosopher appears to merge in the Parisian—nay, in the eternal-Parisian, which is well known to be a type that defies the evolutionary process.

Laughter, argues our subtle author, is directed against all that is in contradiction with the movement of life. Want of adaptability as displayed by whatever is mechanical or artificial calls down upon itself this particular chastisement at the hands of society.

"Here we perceive how easy it is for a garment to become ridiculous. It might almost be said that every fashion is laughable in some respect. Only, when we are dealing with the fashion of the day, we are so accustomed to it that the garment seems, in our mind, to form one with the individual wearing it. We do not separate them in imagination. The idea no longer occurs to us to contrast the inert rigidity of the covering with the living suppleness of the object covered; consequently, the comic here remains in a latent condition. It will only succeed in emerging when the natural incompatibility is so deep-seated between the covering and the covered that even an immemorial association fails to cement this union: a case in point is our head and top hat."

Without proceeding to study in detail the endless forms of the comic that with more or less plausibility are reduced to cases of the stiff and starched, let us ask whether this example of the top hat carries conviction with it. For society does not laugh at the top hat. It laughs, on the contrary, at the man who joins the "hatless brigade." We are asked by M. Bergson to assume that

"our laughter is always the laughter of a group....A man who was once asked why he did not weep at a sermon, when everybody else was shedding tears, replied: 'I don't belong to the parish! What that man thought of tears would be still more true of laughter.'

But, on this view, it would be far simpler to connect laughter, if indeed that be the same thing as ridicule, with that "persecuting tendency," as Bagehot calls it, which is associated with the maintenance of custom for custom's sake. Society does not as such resent the slightest hint of the mechanical and artificial. On the contrary, it stands precisely for that element of rigidity and inertia which is integral to the life-force no less than is the complementary element of plasticity and impetus. Thus there is something to be said for turning M. Bergson's doctrine upside down. It is individuality as it verges on eccentricity that the crowd conspires to laugh down. Or, imitating our author's manner of discovering profound principles behind insignificant acts, we might say that why the theatre laughs at the clown is because he is too supple—because he seems to have no bones in his body.

But, to resume the point we have touched on above—the fine, intellectual, rather pitiless laughter of Paris, which makes sport of the awkward—does this supply more than one note in the gamut of human merriment? Is British laughter, for instance, of this quality? The laugh boisterous, the laugh humorous and akin to tears, and, queerest phenomenon of all, the laugh internal, are none of them easily brought within the scope of M. Bergson's characterization, but meanwhile may be perceived to have type-value in relation to English, Irish, and Scotch psychology. Moreover, in these islands we have raised to the pitch of a fine art the habit of laughing at ourselves. That, perhaps, may be the reason why, with us, duels have gone out of fashion. "Don Quixote furnishes us with the general type of comic absurdity," says M. Bergson. If the Anglo-Saxon laughs at Don Quixote, he likewise laughs with him, since his own half-repressed, half-cherished foible is to tilt at windmills.

Let us, then, refuse to formalize laughter. To be the handmaid of a philosophy, even of the Bergsonian philosophy which catches at the ripple of the stream of life, is no meet function for the irrepressible goddess. We laugh because we overflow, not because some of those around us experience a difficulty in flowing at all. Merriment is the grace which should accompany strength, that strength may temper its own brutality, not that it may flick the feeble folk on the raw. The ancients said that a lame man was "satis bella materies ad joandum." So, apparently, says M. Bergson in his loftier way, as he regards the lame efforts of humanity to advance gracefully. But, rather than laugh at others' lameness, why not laugh at our own superabundant energy which bids us, instead of walking, seek to fly in the air? And, meanwhile, let us, as men and philosophers, none the less seek to fly. There is a lightness inherent in laughter of the purer kind that may suffice to save us from any serious fall.

*The Glastonbury Lake Village: a Full Description of the Excavations and the Relics Discovered, 1892-1907.* By Arthur Bulleid and Harold St. George Gray. Vol. I. (Glastonbury Antiquarian Society.)

IN March, 1892, Mr. Arthur Bulleid, who had been interested in lake dwellings, persuaded himself that remains of that order were likely to exist in the marshy country near Glastonbury, and began a search for them. Walking along the road from Glastonbury to Godney, he observed some shallow mounds, and, with excellent insight, concluded from certain indications that he had found what he wanted. With the support of the Glastonbury Antiquarian Society, and of the proprietor of the land, Mr. Bath, who afterwards presented five acres of it to the Society, Mr. Bulleid began digging. Among his early discoveries was "a splendid canoe, neatly formed out of the trunk of a single tree." Prof. Boyd Dawkins and Dr. Munro soon after visited the site, and were impressed with the importance of the investigation. At the Nottingham meeting of the British Association in 1893, where a large and varied selection of the village relics was displayed, Dr. Munro, who was president of the Anthropological Section, succeeded in getting a grant from the Association towards the prosecution of the work, and from that time until its completion in 1907, the grant was frequently renewed. The Association appointed as the Committee to administer its grants Dr. Munro as chairman, Prof. Boyd Dawkins, General Pitt-Rivers, and Sir John Evans, with Mr. Bulleid as secretary, and their reports each year form an interesting record of progress; but it was evident that a series of reports to be unearthed from the annual volumes of the British Association could not constitute an adequate record of an exploration of this character, and that the undertaking was worthy of being commemorated in a more formal treatise. The present fine volume, which is to be followed by a second, well supplies this requirement.

Mr. Bulleid had sole charge of the explorations until he left the neighbourhood in 1902, when Mr. H. St. George Gray, whose long association with General Pitt-Rivers and fidelity to his methods especially qualified him for such work, was made joint director. Mr. Bulleid contributes to the volume a general and a detailed account of the lake village and its environment, and a description of the wood and worked timber objects found; Mr. Gray describes the objects of bronze, lead, tin, and Kimmeridge shale, the weaving combs, and the crucibles; and Dr. Munro has written an introductory chapter opening with a classification of lake dwellings.

The story that these discoveries have to tell us, stated in broad and popular language, is that at a time in the early Iron age, which we may put at about 2,000 years ago, just before the Romans

arrived, a party of inhabitants of what is now Somerset, large enough to require nearly 90 separate huts for their accommodation, and probably numbering some 300 persons, established themselves upon a nearly triangular piece of ground measuring about 400 ft. by 300 ft., well protected by water. Upon the peaty soil they laid down a timber substructure, supporting layers and mounds of clay, on which their dwellings were erected. They surrounded their village by a continuous line of palisading, supported upon piles.

Of the people themselves some remains were discovered, from which it appears that they were part of a long-headed race; but the full description of their skulls and other bones by Prof. Boyd Dawkins is reserved for the second volume. Their huts were nearly circular, and varied in size from 20 to 38 ft. in diameter. Each had a central hearth formed of slabs of stone or baked clay. As the clay floor of each hut pressed upon the yielding foundations of brushwood and peat, and so subsided, another floor and another hearth were laid upon the top of it. This operation appears in some cases to have been several times repeated: thus Mound 29 had ten floors and eleven hearths, while in Mound 27 there were six hearths, but only four floors. This of itself may serve to indicate that the inhabitants suffered conditions of much physical discomfort.

There is evidence that some of the huts were devoted to special forms of industry. Thus in Mound 3 were found a number of incomplete and broken bone needles, together with quantities of chips and splinters of bone, indicating that it had been the workshop of a needlemaker. Mound 6, while giving evidence of use for a considerable period, did not appear to have been occupied as a dwelling, and the large quantity of fragments of pottery found there may indicate that it was the workshop of a potter. Mound 8 had no hearth, but seventeen pieces of a wooden frame-work were found which probably belonged to a loom. Mound 37 yielded nine baked clay loom-weights, six spindle whorls, five weaving combs, three needles, and several perforated bones, which all indicate a textile industry. Mound 5 contained the remains of what might have been a blast-furnace—fragments of crucibles, small pieces of bronze, a baked clay funnel, supposed to have been used for blowing air into the furnace, and other evidences of smelting, which suggest a metallurgical industry.

That the community included a number of expert carpenters appears from the great extent of the pile-work, from the mortising of the timbers which formed the flooring of the village, from the dug-out boat that has been mentioned as an early discovery, and from the decorations of the woodwork. Though timber is a perishable material, many excellent examples of decoration have been found, and a particularly graceful one is adopted as a border on the cover of the volume. There is also evidence that the

art of the turner was practised, and Mr. Bulleid refers to a wheel hub and a tub as showing considerable skill and ingenuity; in fact, a reproduction of the tub by a firm equipped with steam lathes and other modern contrivances was not made without difficulty. It would have been satisfactory if a larger number of the tools used could have been traced; many of those found were of iron, and had perished from rust. A well-shaped ladder was among the wooden objects discovered.

One of the most interesting of the finds was a hammered bronze bowl, which is figured as a frontispiece to the volume. The principal feature in its decoration is a number of rivets, some of which are necessary for keeping the parts of the vessel together, while others are added for purposes of mere ornament. At some time in the course of its use the rim had been damaged, and had to be repaired; fractures in the bottom also had been riveted and patched. That the workmanship of these repairs was more clumsy than that of the artist who devised the original bowl is not surprising.

Outside the village itself the inhabitants must have cultivated a considerable extent of ground and possessed pasture lands. Grains of wheat, barley, and peas have been found, with millstones to grind them. Bones of ox, sheep, goat, pig, horse, dog, and fowl among domestic animals; stag, beaver, and otter among wild animals; and pelican, swan, and duck among aquatic birds, also occur.

Both authors are to be congratulated—especially Mr. Bulleid—on the addition they have made to our knowledge of the early inhabitants of the country and on the worthy record they have produced of their arduous but successful work. The eleven large plans in which Mr. Bulleid has recorded the exact size and position of every object found are in themselves a monument of care and industry, as are also the many other detailed plans which he has contributed. In the tabular scheme of lettered prefixes to the numbered reliques at the beginning of the book, the most important of them, "X. Worked Wood," is, by an oversight which is remarkable in so excellent a work, omitted.

---

*The Historical Record of the Coronation of their Majesties King George V. and Queen Mary, 1911.* Prepared, with the Approval of His Majesty the King, by H. Farnham Burke, Norroy King of Arms. (McCorquodale & Co.)

THIS handsomely bound volume is not quite accurately described on the title-page as an "historical record of the Coronation." Its contents consist merely of a word-for-word transcript of the official documents relating to the Coronation, as they appeared in *The London Gazette*, with "a list of the guests invited to the ceremony" and twenty original illustrations in colour. The documents transcribed are the Orders in Council

and the Proclamations relating to the Coronation ; the Judgments of the Court of Claims as to certain privileges claimed by persons in the Coronation ceremony ; the Earl Marshal's orders as to robes, coronets, and costumes ; the lists of the persons composing the processions to and in Westminster Abbey on June 22nd, 1911 ; a reprint of the official book of the ceremonies observed at the Abbey, including, in addition to the ceremonial peculiar to Coronations, the full text of the Litany, the Communion Service, and the Te Deum ; and a list of the persons composing the procession to the City on the day following the Coronation.

Norroy King of Arms does not add a word of his own to the bare official record, either of narrative, description, or comment. He does not supply a preface, or even a foot-note. Consequently the account of the proceedings calls for no historical or literary appreciation. Its purchasers will not acquire it for the purpose of reading, but for the sake of the pictures, and of the "list of guests invited to the ceremony at Westminster Abbey," which occupies 100 of the 264 pages of the book. The illustrations are, on the whole, interesting, graphic, and attractive. But the "list of guests invited" is most unsatisfactory. Even its heading is inaccurate, as many of the names included are not those of "invited" guests, but of persons who were present by traditional right—witness the decisions of the Court of Claims—and of high officials without whose presence the Coronation could not have taken place ; for example, the Archbishop of Canterbury. But while he and a few of the spiritual peers are included in this imperfect list, the temporal peers, except the minors, and most of the peeresses are omitted.

The omissions and insertions do not seem regulated by any principle. The list would seem to have been drawn up not by a King of Arms, but by some one unacquainted with the business for which the Heralds' College and the Earl Marshal's office exist. Let us take, for example, the Royal Family. Whether its members ought or ought not to be counted as "invited guests" at a Coronation, they ought all to be in the same category. But of Queen Victoria's children, the Duke of Connaught with his family and Princess Henry of Battenberg are omitted, while Princess Christian with her family and the Princess Louise (Duchess of Argyll) are included. Of Queen Victoria's daughters-in-law the Duchess of Albany is omitted, while the Duchess of Saxe-Coburg (Duchess of Edinburgh) is included. Some of the royal personages are placed in family groups—those of Schleswig-Holstein and Saxe-Coburg. But the Princess Royal (whose title of Duchess of Fife is not given) is put by herself under the letter R, her second daughter (Princess Maud) also standing alone, between Mr. Maude, Mayor of New Romney, and Mr. Matthews, Mayor of Swansea ; while her elder daughter (Princess Alexandra) is suppressed altogether.

Three of King George's sons likewise blotted out, though the Prince of Wales, Prince John, and Princess Mary are placed in the alphabetical order of "invited guests."

Even greater is the confusion among the spiritual peers and other bishops. The Archbishop of Canterbury, the Bishops of Durham, Hereford, Chester, Carlisle, Rochester, Chichester, and Peterborough are inscribed, accompanied by their respective wives, Mesdames Davidson, Moule, Percival, Jayne, Diggle, Harmer, Ridgeway, and Lady Mary Glyn. But Mesdames Burge, Chase, Edwards, Gibson, Hoskyns, Kennion, Owen, Robertson, and Stubbs, and others, though each is described as the wife of a bishop, are bereft of their husbands, who were certainly all invited, while some of them were conspicuous in the Sacrairum—for example, Bishop Kennion of Bath and Wells, whose portrait is repeated three times in this volume. The celibate bishops are left out of the list, including the Archbishop of York (who preached the sermon) and the Bishop of London (who read the Gospel). The titles accorded to the bishops will cause dire perplexity to historians in the future who examine this official list to ascertain the correct episcopal style at the Coronation of George V. The Bishop of Winchester is called merely "The Right Reverend Bishop E. S. Talbot," without even the name of his diocese ; while a London suffragan is promoted to the peerage as "The Lord Bishop of Stepney." This honour is also conferred on "The Lord Bishop of Lewes," whose diocesan is the plain "Bishop of Chichester," not a Lord, or even Right Reverend. This also is the unadorned condition of the Bishops of Durham, Carlisle, and Chester, who are reduced to the lordless level of "The Bishop of Keewatin." On the other hand, prelates of the disestablished Irish Church are "The Lord Bishop of Meath" and "The Lord Bishop of Down" ; yet their Primate is not so honoured, and is simply "The Archbishop of Armagh." He can, however, console himself, as "The Archbishop of Canterbury" is in the same case. But while the Primate of All England, who, after their Majesties, played the chief part in the Coronation, is only "the Archbishop of Canterbury," two dignitaries of another Church are "His Grace the Archbishop of Westminster" and "His Grace the Archbishop of St. Andrews and Edinburgh." We know not if their Roman Graces were present in the Abbey ; but we do know that the Earl Marshal, who is a Roman Catholic, would disown a solecism such as this, which might cause serious misunderstanding, printed as it is in an official list issued by his department.

Among the Deans "The Very Reverend Bishop Ryle" suggests that the Dean of Westminster (whose title is ignored) lost some of his reverend quality in resigning his see. "The Very Reverend the Dean of Wells" has no name to identify him ; and "The Very Reverend Dr. Eliot" (like Bishop Ryle) has no deanery.

If every provincial mayor has his dignity divulged, "Alfred Austin, Esq.," might be described as Poet Laureate. "The Chairman of the Stock Exchange" is anonymous ; so are the Ambassadors of France, Germany, and Austria, though it would be interesting for future generations to be reminded that when George V. was crowned there was a Cambon at Albert Gate, a Metternich on Carlton Terrace, and a Mensdorff in Belgrave Square. In "Doctor C. B. Heberden, D.C.L.," the tautology should have been omitted, and the titles added of Principal of B.N.C. and Vice-Chancellor of the University of Oxford. Though nearly all the peeresses are barred from the list, three or four of those noble ladies have strayed into it : "Lady Petre," "The Lady Biddulph of Ledbury," and "Georgiana Countess of Dudley." Lady Archibald Campbell and Lady Moyra Cavendish are deprived of their husbands ; and Lady Acland-Hood of her prefix of "Honourable," which is given to Sir John Forrest, who has been Right Honourable for years. "Monsieur P. May (Councillor, Belgium)" is an undiplomatic description to find in an official list of a State function. Among misspelt names are those of Lord Rocksavage, M. Daeschner (French Minister), and the Prince de Ligne.

All these questions of dignities, and titles and prefixes, may be trifles to the majority of people, face to face with the problems of the human race. But they are not trifles to Norroy King of Arms. It is solely for their regulation that he and the Heralds and Pursuivants are appointed by the Earl Marshal of England, and it is as much their duty to be accurate in such matters as it is that of the Lord Chancellor to be familiar with the law of the land. Moreover, the reason for the publication of the names of the people present at a Coronation is not for the purpose of satisfying their vanity, but of providing an authentic document which in the future may be of value to students interested in the subjects which are the *raison d'être* of the Heralds' College.

The coloured pictures, from the signature, seem to be the work of Mr. A. Pearse, though his name is not given on the title-page. Their general effect is pleasing, and their grouping is animated—notably in one which represents, not a scene within the Abbey, but the Proclamation of the Coronation in the City. In our opinion the artist has caught the likeness and the pose of the King and the Queen with considerable success. Perhaps the most attractive portrait is that of Princess Mary—a charming young figure. That of the Prince of Wales is also one of the best. Some figures, however, are almost unrecognizable, and as uncharacteristic as the plates of a fashion book ; such are the effigies of Lords Durham, Rosebery, and Crewe, and the Duke of Argyll. Others are very good. Lord Cadogan, holding the canopy, is excellent ; so is Lord Roberts, and one of the portraits of the late Bishop of Oxford, except for the colour of his hair. The Duke of Norfolk

and Lord Lansdowne are also good. Of the group of the Bishops of London, Ripon, and Winchester, the latter two are very like, but all are too rubicund. The Duke of Fife, the Bishop of Durham, and Lord Aberdeen are made too young, and Lord Morley too venerable. The Lord Chancellor is furnished with aquiline features. The artist has failed to get the likeness of the Archbishop of Canterbury in either of his attempts. A pathetic interest is attached to the portrait of Lord Waterford; interest of another kind to that of the Gaekwar of Baroda. The Duke of Somerset, with the orb, is not a faithful likeness; he is also represented in a scarlet tunic, though, unless we are mistaken, he wore beneath his robe the "green jacket" of the 60th Rifles. Another mistake in the colouring seems to be that of the bishops in the background at the Homage. They are depicted in white lawn sleeves and black stoles, our impression being that those who were not in copes wore their scarlet Convocation robes. It is curious that in the Earl Marshal's minute Orders as to dress, not a word is said about episcopal costume, which was a great feature of the pageant. In these pictures the colour and patterns of the copes worn by the bishops taking part in the ceremony are beautifully reproduced. The frontispiece might have been dispensed with. It is a photograph of the King and Queen which appeared in the illustrated papers last summer, and does little justice to either of their Majesties.

The printing of the volume is admirable, and the paper good. The binding is handsome, but so badly executed that the book will not open flat, and, more than that, will not remain open unless the leaves are pressed down beneath a heavy weight. It would be a good thing if the publishers would call in the edition, to have the list of "guests" carefully revised and the binding readjusted.

#### NEW NOVELS.

*Kennedy Square.* By F. Hopkinson Smith. (Werner Laurie.)

THOUGH the confirmed novel-reader may carp somewhat at the frequent halting of the action, which prevents the story itself from getting properly under way until half the pages have been turned, the average reader will find compensation in the halts themselves. The memory of several scenes will stand out vividly from the background of the society of American beaux of the middle of the last century, long after the tale itself is forgotten. Notable among arresting incidents is the one in which the failings of genius are sympathetically limned in the delineation of Edgar Allan Poe, who arrives at a dinner-party held in his honour so drunk as to be incapable of recognizing his friends, but capable of enunciating with infinite pathos the Lord's Prayer. The

author has vivified again for us the days when

"the old régime were willing to admit that the patriarchal life, with the negro as the worker and the master as the spender, had seen its best days, but few of them, at the period of these chronicles, realized that the genius of Morse, Hoe, and McCormick, and a dozen others, whose inventions were just beginning to be criticized, and often condemned, were really the chief factors in the making of a new and greater democracy; that the cog, the drill, the grate-bar, and the flying shuttle would ere long supplant the hoe and the scythe; and that when the full flood of this new era was reached their old-time standards of family pride, reckless hospitality, and even their old-fashioned courtesy would well-nigh be swept into space."

If we cannot entirely follow the author's lead, and for a few short hours ignore the fact that even in those days sordid poverty existed, so much the worse for us. If we cannot give our whole sympathy to the beautiful wayward girl whose inconsistency was after all the real making of the hero, again so much the worse for us. If, in fact, we do not entirely sympathize with the kindly chevalier of the tale, and are not obliged, as he was, to shake ourselves and square our shoulders to prevent a too obviously sympathetic appreciation of how love breaks down all barriers as we reach the last page, then, indeed, it is in us that the fault lies—probably commercialism has possessed us to the exclusion of the more abiding truths.

The transatlantic spelling, and the division of words, remind us (unhappily) of our cousins' unfair copyright laws; and the illustrations also mar in some degree our appreciation of the text.

*The Last Stronghold.* By Ellen Ada Smith. (John Long.)

A SENSE of reality, which pervades all except the central incident, is the chief charm of this story. We have seldom read a book with so little real plot; therefore it will have no attraction for those who read merely for the pleasure of knowing "what happens in the end"; but to those who like to see real men and women "strutting their little hour" it may be safely recommended. Character-drawing is undoubtedly Miss Smith's forte, and her men are better, on the whole, than her women: the doctor, the lawyer, and the Cockney consumptive (who strongly objects to living in "a dog-kennel" in the garden) are all very human. "The Last Stronghold" is defined as being the peace of mind which is the outcome of a quiet conscience. As we have hinted above, the artificiality of the device which is introduced apparently to justify the title mars the complete naturalness of the whole.

#### SHORT STORIES.

If the mission of the ghost story be to acquaint the reader with terror in a manner more delicate and subtle than is possible without supernatural machinery, Dr. Montague Rhodes James, in *More Ghost Stories of an Antiquary* (Arnold), deserves high praise. Intentionally avoiding theories, he is content to be an anecdote, and three of the seven stories presented in this volume are triumphs of anecdote, so coherent and artistic that merely to read them is to memorize them sufficiently to tell them effectively without reference to the text. Only the best anecdotes have the excellence which Dr. James commands when he is inspired.

One of the little masterpieces to which we have alluded concerns the revengefulness of a magician whose literary style was, by the contempt which it excited, a source of vexation to his vanity, and his "casting of the runes" upon a hostile critic jeopardizes the latter's life. In another masterly story Judge Jeffreys flashes on a case of murder a facetiousness which irresistibly reminds one of the judicial humorists of our day. The portrait of Jeffreys, in high good humour, dazzling in his frivolity, is clever enough to impress even a mind made languid by indulgence in thrills. Masterly, too, is the exposure of a criminal archdeacon in 'The Stalls of Barchester Cathedral.'

Dr. James has the art of inventing weird incidents. One of his characters, putting a hand under his pillow to get his watch, encounters a hairy mouth. Another, looking clairvoyantly through his table into the floor, and thence downwards infinitely, sees a form with a "burnt human face" clambering upwards with the "writhings of a wasp creeping out of a rotten apple." Our author's antiquarianism is used sparingly, but well.

It would be natural to say a good word for a volume of essays provided with so much food for meditation and philosophical mirth as is contained in *Among the Idol-makers* (Williams & Norgate), and by pouring his ideas into the mould of the short story Mr. L. P. Jacks further increases our obligation; for though (by choice) too unconvincing wholly to subjugate healthy incredulity, he amuses, excites, and awes his reader at will. He is a philosopher in touch with the pith and core of human life and actuality—a philosopher who does not wish to reveal himself, or he would not have invented a mendacious worshipper of novelty to be the mouthpiece of his imagination. Even in an age prolific in handsome rhetoric, this character's account of himself—of his longing for the poet's "silent sea" and the islands untrodden by human foot—is impressive:—

"Desolate Islands, more than I could ever explore....I found in the men and women who press upon me every day. Nay, my own life was full of them; the flying moment was one; they rose out of the deep with the ticking of the clock."

Hard on this ecstatic assertion comes, like a frisky scherzo after a sublime adagio, a vehement and brilliant satire on collecting and the gullibility of collectors. In that satire and in 'The Self-Deceivers,' a story in which the argument for and against free will and determinism is, as it were, silenced by a screaming paradox, Mr. Jacks shows, like other intellectual humorists

(Lewis Carroll, for example), that there is something festive about reason, though few seem able to offer it as a feast. Admirable is our author's study of the effect of shock and disappointment on the mind of an apparently perfectly balanced academic type, and it is followed by a clever description of a reformer's paradise, in which those whom the world calls cranks make a bizarre display of their theories. Somewhat tantalizing and misty at the climax is a little spiritual biography named 'A Psychologist among the Saints.' This story and the last encourage the idea of a super-human directing hand, or of fate.

The belief that the popular magazine has secured the monopoly of the short story, driving the artist to the more "legitimate" modes of expression, is largely fallacious. The superstitious dread of being classed as "raconteurs," which assailed many meritorious writers, has evaporated, and miscellaneous short stories attract a wide democracy of talent. Mr. Barry Pain has for many years reaped just fruits of commendation for his efforts. His latest volume, *Stories in Grey* (Werner Laurie), is a more ambitious venture, for he discards the gay trappings of the *farceur* and attempts serious observation upon life. He is not entirely successful in this new rôle, because his irrepressible gaiety bursts its bonds, indifferent to congruity; his quiet facetiousness and irony cling round him, where the utmost artistic repression is required.

The majority of the stories are of tragic intent, and many of them are highly ingenious in construction. They are told with a sure instinct for a story's sequence and rhythm, the mechanism is well oiled, and the touch upon the levers is light and flexible. Mr. Pain is an epicure in "situations," and he manoeuvres them with much adroitness and dexterity. His humour has intact all its sly, elvish flavour. But somehow the cumulative effect fails. He lacks the inevitability, the wizardry, of the true artist. The common things of life he cannot touch into life. He flounders in the more familiar waters, and inconsequently relapses into his old capers, with a naive indiscretion, delightful in itself, but fatal to the purpose of his story. His shortcomings in tragedy are obvious, in spite of some shrewd characterization.

*The Island of Enchantment.* By Justus Miles Forman. (Ward & Lock.) — The romantic stories in this volume are worth more than a casual perusal. Mr. Forman selects as his themes death and passion, and in a good percentage of the stories death triumphs. The author excels in reviving scenes of the past, and the procession of Ruritanian kings and princes, lords and ladies, passes by in dazzling array. Where all are good it is difficult to select the best, but perhaps the one which gives its name to the book and 'Camilla Cornaro' may be singled out. We find no indication on either cover or title-page that the book is other than a complete novel. The stories also possess headings like chapters of a novel. We think that more indication should have been given of the real nature of the volume than the above facts convey.

#### HISTORIC FAMILIES.

*The Seymour Family.* By A. Audrey Locke. (Constable.) — The Seymours, or St. Mairs—like the Cavendishes, the Russells, the Pelhams—were of the new nobility which rose upon the ruins of the old after the Wars of the Roses. Wealth came to them from the spoliation of Church lands, power and honours from the caprice of a king and the ambition of a woman. Their fortunes were secured when Jane Seymour, one of the eight children of Sir John Seymour of Wolf Hall, in Monmouthshire, and maid of honour to Anne Boleyn, attracted the attention of Henry VIII., and, in the interests of the Imperialist faction, supplanted the "Concubine" as his queen. Within two years Jane was dead; but the birth of Edward VI. had still further confirmed her two brothers, Edward and Thomas, in prosperity. At Henry's death the elder seized the tutelage of his nephew, established himself as Protector, and, when his brother became his rival, slew him without a scruple.

From the two marriages of this bad man, with Kate Filliol and Anne Stanhope, sprang the race whose story is written by Mr. Locke. Each of his wives left a son Edward. For reasons which remain obscure the Protector "repudiated" Kate Filliol. We are not sure what this term exactly implies; but, apparently at Anne Stanhope's instance, it entailed illegitimacy upon the children; and so the elder Edward was supplanted by the younger in the headship of the family. None the less, we owe to the former, not merely the present Dukes—the title did not fall to his line until 1748, the illegitimacy having meanwhile been removed—but also the gallant Conways, gallant on land and sea; Sir Edward Seymour, the famous Speaker under Charles II. and William III., a man of the most dissolute morals, who "dealt in corruption his whole lifetime," but who positively cowed the House of Commons by his arrogance and determination; and the third Marquis of Hertford who left a notorious mark on fiction. To the half-brother of his son, the natural child of his wife Maria Fagnani, is due the Wallace Collection.

To Anne Stanhope's son, the second Edward, who married Katharine Grey—both being of the blood-royal—belongs the lifelong tragedy of that unhappy woman, through the jealousy of Elizabeth, and to his grandson the similar tragedy of Arabella Stuart, through the jealousy of James I. One of his descendants was the Earl of Hertford who was for a time tutor to Charles II., who fought so well for Charles I., and gave so generously, even to his own financial ruin.

It was for the representative of this branch that the Dukedom of Somerset, which had been in abeyance since the attainder of the Protector, was revived in 1660; and it was held by his descendants until the male line became extinct in 1748, when it reverted, as has been said, to the Filliol family. The figure of outstanding interest among the holders of the title was Charles, the "Proud Duke," a ridiculous contemporary of his cousin the Speaker. To the credit of the "Proud Duke," however, it must be recorded that, while he loyally supported James II. at the time of Monmouth's rebellion, he was one of those who invited William of Orange, and that, with Argyll and Shrewsbury, he baffled Bolingbroke's designs at the moment of Anne's death, and thus helped to save the country from illimitable confusion.

We cannot now follow Mr. Locke further; but we can fairly congratulate him upon a very efficient performance of a difficult task. He has told the story of more than four centuries with discrimination and a sense of proportion, and a good deal of crispness in narrative and portraiture. But to the general reader it is, by reason of one serious omission, a difficult and exhausting book. Although there is on almost every page a reference to genealogy, there are no genealogical tables.

*The Cavendish Family.* By Francis Bickley. (Same publishers.) — The Cavendishes form a still more attractive and inspiring theme than the Seymours. There does not seem to have been a drop of "black blood" in the race. There is no sign of the savage and overmastering ambition of the Protector Somerset, the colossal egotism of the "Proud Duke," the arrogance of Speaker Seymour, or the vices of "Lord Steyne." It may be said that the Cavendishes have produced no outstanding genius; that their story lacks the tragic element, as it lacks the aggressive spirit and the double-dealing from which tragedy springs; and that it is therefore deficient in "colour." But for more than three centuries they have been a superior race of stately orderliness, doing great work in the great manner. Wealth has been theirs, piled higher and higher with each successive alliance; they have been the chief strength of the great Whig connexion, the proudest and most exclusive oligarchy in history; they have taken an unceasing share in the governance of the kingdom, not from love of action, but as an unavoidable duty imposed upon them by their station; and throughout they have been, in Mr. Bickley's words, "immaculately honourable, modest beyond measure, courteous and dignified." If ever their epitaph comes to be written, it will be in the words of John Bright, with which Mr. Bickley closes his delightful book, "Think of what the Cavendishes have done in days gone by. Think of their services to the State."

One marked characteristic, a kind of indolence, almost of boredom, has been strangely permanent. The Duke of Newcastle, who sat smoking his pipe in his carriage at Marston Moor; the Duke of Devonshire, whose chief "recreation"—in the language of 'Who's Who'—was retirement, who preferred a "blue great-coat" to a "blue ribbon": these have been followed in our own time by the "safe" Duke who, at the festivities of his coming of age, went in first in the cricket match and carried his bat through the innings for five runs.

Two of Mr. Bickley's best chapters are those which tell of Bess of Hardwicke, the ambitious and indomitable woman who confirmed the greatness of the family, and William Cavendish, the great Whig, who fixed their political creed.

There is a sympathetic account of the one dashing soldier of the race, the splendid young cavalier who was killed at Gainsborough fight; while the famous Duke of Newcastle, of Marston Moor, and his "learned Duchess," are equally well depicted.

There is also the strange figure of Henry Cavendish, the shy, silent recluse of science, of whom, as of the young cavalier, there is a charming portrait; and so we go on until we are fascinated by the "reign of Georgiana," Queen of Beauty and Wit and Fashion, who overthrew the hoop, who took to herself the power which her husband did not care to exercise, and who brought

in Fox for Westminster. It was her son who built the famous conservatory at Chatsworth, and with whom the long line of Cavendishes from Bess of Hardwicke became extinct.

We can promise the reader a rich store of interest and pleasure from Mr. Bickley's book, which may be placed, among family histories, in the same rank as Trevelyan's 'Macaulay,' or even Lockhart's 'Scott,' among biographies.

*The Russells of Birmingham in the French Revolution and in America*, by S. H. Jeyes (George Allen), is a most useful piece of constructive editing, carried out by a practised literary hand which was lost to the service of letters but a few months back. Mr. Jeyes's name was chiefly associated, we believe, with the Conservative view in politics; but no disadvantage results therefrom to these memorials of a family whose politics were Radical and whose religion Unitarian, the beginning of whose Odyssey of troubles derives from their sympathy with the French Revolution. This record is based upon family letters and diaries—especially the diary of Martha Russell, who was 25, and possessed of an elegant gift for description and moralizing, when, in 1791, the trouble began. Up to that time William Russell, of Showell Green, had lived prosperously, usefully, and with acceptance, as a wealthy gentleman of good intentions, and tastes, in all senses of the word, "liberal." He was, in fact, a peculiarly English social product: one of those serious men of the provinces who, though coming but little before the public, are yet recognized and taken into account by leaders in London. Among Russell's friends was Dr. Priestley, the eminent savant—a vehement controversialist alike in religion and in politics. It was rather his friendship for Priestley than any ardent attachment to his own political heresies that suddenly brought upon William Russell the storm of popular violence which wrecked his home, ended his civic career, and, in effect, drove him and his family out of England.

The signal for the loosing of the storm was the incautious resolve of a number of well-meaning folk in Birmingham to celebrate the 14th of July by a quiet reunion in which they could, over a neat repast, mutually edify their faith in the imminence of a better era for mankind. To the crowd of their countrymen outside, however, this aspiration meant sympathy with "French principles"—an historic formula not once quoted by Mr. Jeyes, though without it the British social psychology of that time can hardly be adequately discussed. Enmity to England, if not diabolic possession pure and simple, was implicit therein, so the mob of Birmingham and the district rose to rebuke the insult, and, in the injured names of "Church and King," raged, burnt, and wrecked for three days and nights without let or hindrance, the chief objects of their fury being the homes of Dr. Priestley and Mr. Russell. Of this exciting time Martha Russell has left an extremely vivid account. We see her and her sister fleeing across fields and ditches and along the high road at night, passed and repassed, and curiously peered at, by sinister, but irresolute ruffians; William Russell going again and again to face the mob or to shame the magistrates into doing their duty; or Dr. Priestley calmly witnessing the destruction of his house, his manuscripts, and all his valuable scientific apparatus, by "a set of merciless, ignorant, lawless banditti."

The family, at length having decided to leave an unworthy country, set out for the

New World in an American ship, only to find themselves forcibly taken from it, as subjects of a hostile power, by a frigate belonging to their revered French Republic. Aboard her the conditions they had to endure could scarcely have been harder; not owing to intentional harshness, but because no provision was then made for the comfort of prisoners of war. They lived for months at incredibly close quarters with all kinds of room-mates, not to say bedfellows, and knew the gradations of hunger and disgust between insufficient food, rotten food, and none at all. They were not landed when brought into Brest, but transferred from ship to ship till hope deferred nearly broke their hearts, whereby they saw a deal of human nature, British and foreign, besides a guillotine on shore (visible from the stern galley, here misprinted "gallery"), which was alleged to have slain its hecatombs in the quickest time known.

Released at last, they proceeded (by order of the Committee of Safety) to Paris—in Martha's dreams "the centre and zenith of the magnificence of the world." There they made many interesting acquaintances (amongst them Mary Wollstonecraft and Rouget de Lisle), heard the thrilling tales of those who had formed part of the huddled prison communities in the days of Robespierre, and saw with their own eyes some stirring incidents typical of revolutionary Paris. Notable is the description of the city under arms, on a rumour that the suppressed Mountain was preparing a supreme effort to re-emerge: still more so that of the demeanour of Fouquier-Tinville on trial.

Entirely different again, as becomes the account of a New World, is the whole atmosphere of the book when at last the family reach America. They travelled to and fro a good deal before deciding to settle down in the valley of Connecticut; and we find, therefore, an abundance of landscape effects, and of regional and social comparisons, in the notes of Martha, as well as of some others less enthusiastic, but by no means more intelligent, who now become contributors to the record. We cannot trace the further troubles which presently drove William Russell from America, and kept him in old age an exile in Europe cut off from his family. We content ourselves with heartily commanding the book to all readers who have a taste for the better and more solid things in biography.

#### BOOKS ON ITALY.

*Venice and Venetia*. By Edward Hutton. (Methuen.)—Mr. Hutton came to Venetia with Tuscany in his heart, he tells us, and in this book he is distinctly out of temper with Venice. Germany does more business with Italy than does any other country, we believe, and Venice, like Capri, has become a Mecca for the German tourist, whence Mr. Hutton takes occasion to complain that one hears almost as much German as Italian spoken in Venice. To him the hours amid the marshes and the islands, especially in Torcello and San Francesco, were the most precious spent in the district. Yet surely it is in Chioggia, with its magnificent fisher-folk, immortalized by Goldoni, the only great Venetian man of letters, that one finds the most genuine survivals of the Venetians of old. Progress, especially material progress, is an abomination to Mr. Hutton, but we suspect that he would have found much to shock him in the great age of the Republic's commercial prosperity;

certainly a more brutal, if not more sordid, time than our own, which he is so fond of abusing.

Our author is keenly alive to the close parallels that exist between England and Venice. Both of them were aristocracies for one thing, a fact which may explain the wonderful stability of their governments. The short accounts of the complicated history and constitution of Venice, and the descriptions of her art-treasures according to "sestieri," are admirably clear, and the same may be said of those of Padua, Verona, &c. The superiority of this survey of Italy, which Mr. Hutton is slowly completing, over most other series of guide-books lies—apart from its literary merits—to a large extent in the fact that it includes not merely the capitals, but all the principal places of interest in the districts dealt with.

We opened *Italian Castles and Country Seats* (Longmans) with high hopes, but they were doomed to disappointment. "Modern Italy has its poor," says Mrs. Tryphosa Bates Batcheller in her preface,

"but it also has its rich and highly cultured class, and it is of this class more especially that I have written. It would take a more nimble pen than mine to do justice to the charm and simple elegance of the high-class Italian men and women, who live their lives luxuriously, but quietly, quite indifferent as to whether the world knows of them or not."

This sentence gives us the key-note to the book. The author has mixed with all that is best in the great world of Italy to-day, and in these letters to her mother we often hear at least as much of her friends as of their castles. In our opinion the letters should have been revised and severely curtailed.

Unlike the Englishman, the wealthy Italian prefers to make his home in town, and it is in his palace there or in a villa just outside the walls that he keeps most of his treasures. He does not, as a rule, spend more than a few weeks of the year at his country seats, of which he often possesses several. He rarely entertains there, except for the shooting; and the accommodation, especially in Calabria and the South generally is often exceedingly primitive in consequence. Hence Italian country life is a sealed book to most foreigners. Yet in number and in historical interest Italian castles yield to no others in Europe. Mrs. Batcheller often includes short notes on the families whose houses she visited, and these certainly abound in contrasts, the modern and the mediæval being strangely blended. There are many wonderful surprises and experiences to be had in Italy, but a garage with beautiful frescoes by Zuccaro is a rarity not to be duplicated, the author surmises. At her exclamation of surprise the Duke of Lante said: "Yes, but this large room I have no other use for, and it is exactly suited for my automobiles."

The photographs are as interesting as anything in the book, and we wish there were more views of the castles and villas.

After the superficial travel-books on Italy that pour from the press every year, one turns to *My Italian Year* (Mills & Boon) with genuine relief. Mr. Richard Bagot has lived almost entirely with Italians of all classes for the last twenty years, and can therefore speak with authority, but he never forgets to emphasize the essential difference between the Latin and the Anglo-Saxon points of view. The headings of the chapters suggest a tour from Turin to Syracuse, but they are no index to the contents, for the

book is full of digressions on all manner of topics ; and in spite of occasional repetitions, this method, on the whole, proves eminently successful. Mr. Bagot is not afraid to speak out, and he is no clerical, as readers of his novels will remember. We sympathize with his strictures on the Englishman who regards Italy as a museum to be kept intact for his own delectation, and protests against innovations meant merely to benefit the natives. No wonder Italians resent such interference. We wish the Italian editor had printed Mr. Bagot's proposed letters on the spirit in which similar works are carried out in London. If the best ideals of creative art lie dormant at present in the country, they are replaced by inventive and creative genius in other directions more important for the present generation. Mr. Bagot is an enthusiastic, if discriminating admirer of the progress of the last fifty years, but he admits that the country is not, and probably never can be, united socially. It will be news to many people that drink is a crying evil in the North and in Rome, and that unsuccessful efforts have been made to diminish the number of the wineshops.

In some interesting pages devoted to literature the author rightly regrets that the foreign public still regards D'Annunzio as the noblest representative of modern Italian literature. So small is the Italian reading public that Mr. Bagot maintains that even Carducci is known only by name to most of his countrymen. Surely this is an exaggeration after the great success of the collected edition of his poems, in spite of the fact that Carducci can never be a popular poet. We have been able to mention only a few points in this well-informed, readable book, which we cordially recommend to every one interested in the present condition of Italy.

Mr. Douglas Sladen is a born sightseer, and in *How to See Italy by Rail* (Kegan Paul) he has compiled a book which will be invaluable to the tourist as a kind of primer to the regular guide-book. It is built round an elaborate chapter on 'Railway Routes recommended to Travellers.' The early chapters contain short accounts of Italian painting, sculpture, and architecture, and describe the charms of Italy and its scenery in the various provinces. We are glad to find Mr. Sladen upholding the country's claims as a holiday resort in late spring and in summer. The pages on the advantages of belonging to the Italian Touring Club are timely. In the chapters on how to see the chief towns in each province the author never forgets that he is writing for the railway traveller. Part II. consists of lists of galleries, churches, painters, monuments, which is thoroughly up-to-date, &c. The book owes not a little to Miss Dorothy Ripley's photographs.

#### OUR LIBRARY TABLE.

*Women's Work in Local Government (England and Wales).* By J. E. Brownlow. (Nutt.)—Mrs. Brownlow's little book sets forth clearly and succinctly the nature of the various bodies by which the local government of this country is carried on, the work allotted to each of them, the persons who may elect them, and those who may serve upon them. On almost every page she shows how necessary is the special knowledge possessed by women, and how inadequately the field is at present covered. It is impossible to read without

perceiving how unfortunate is the existing scheme of registration, that excludes from so many posts all married women and so many daughters living in the homes of their fathers. Many opportunities of useful public service in the departments of the poor law, of housing, education, the care of the insane and of women offenders, are at present largely wasted, partly because so many women of the leisured class are debarred from making use of them. Of course, it is also true that some women who might devote their time to the public service are hardly aware of the possibilities open to them. It might be very advantageous if large schools would include among their lectures for senior girls a short course upon local government. For this purpose no better handbook could be employed than Mrs. Brownlow's volume.

RELYING too much upon the works of contemporary authors whom he does not always quote correctly, Mr. J. C. Wright in *Changes of a Century* (Elliot Stock) does not impress us favourably. An author who confuses Jane Austen with Hannah More, who in the same line misspells the names of two famous pedagogic writers (Richmal Mangnall and Jeremiah Joyce), and who obtains from a modern essayist his account of a tale in a classic like 'Mrs. Leicester's School,' is hardly likely to inspire confidence in a reader of average acquaintance with the books of the nineteenth century. Yet Mr. Wright succeeds in exhibiting the objective differences between the nineteenth century at its darkest and ugliest and the age we live in. It would be idle to enumerate them here ; perhaps one may say, however, that the would-be evolutionists of our age have somewhat ignored the bane that lies in a superabundance of useful but unbeautiful things.

Mr. Wright justly calls attention to the tyranny of the advertisement. It is indeed monstrous that the unoffending passenger should willy-nilly have thrust upon him wherever he goes reminders of diseases in the shape of advertisements of remedies for them. When one reads of children of three acting as candle-holders in mines, and of such cruelties to animals as drew from Cruikshank the etching entitled 'The Knacker's Yard,' one is inclined to accept our twentieth-century Parliamentary altruism as a substitute for national joyousness, and an atonement for the increase of timidity and false shame in the productions of the modern press. Evil utilitarianism was perhaps at its worst in the early part of the nineteenth century, and at that time the jollity and heartiness of certain characteristic seventeenth-century poems may have sounded like echoes of a lost civilization.

THE pseudonymous "Celt" who has garnered a posy of reflections concerning the nature of women under the title of *Woman, the Good and the Bad : the Dicta of Famous People of all Times* (Gay & Hancock), displays a catholic indulgence in favour of both the moralist and the humorist. Indeed, as soon as the critic realizes the slender proportions of this volume and the ominous fact that virtually every writer of distinction, even the anchorite who regards the earth as the exclusive inheritance of the male sex, has turned the searchlight of his mind upon the problem of woman, he will readily acknowledge how creditably the anthologist's task has been performed. True, the homilist and the satirist of every age obviously possess the field. Throughout the era of civilized man, there has been a preponderance of

theoretic class feeling about women. If, therefore, this collection of idealisms, epigrams, sallies, and denunciations regales us with ribaldry directed against feminine foibles, with sprightly shafts of banter, somewhat unctuous summaries, and deft writing at women's expense, that is but in a minor degree the fault of the compiler. The prevailing conception that women are the very devil, or, as Meredith says, are "stars that are merely meant for shining," he or she placidly accepts. For all that, if a more instructive measurement of life's values were considered, and if the estimates of the salient proclivities of women were allowed fuller diversity and a more universal outlook than these quotations afford, surely the material collected would appear less disproportionate than it is. In spite of the array of great names, many of these jottings are the veriest veneer of wisdom ; others—a serious minority—epitomize essential truths. At best, for an hour's reading, the gaiety of these saws is entertaining.

WE have received *The Post Office London Directory for 1912* (Kelly's Directories), admirably bound for our special use by the publishers. The amount of detail included in this analysis of London is amazing, and the Introduction will give some idea of the elaborate attention and perpetual vigilance which are required to keep such a work up to its high standard of accuracy.

#### ROSAMUND MARRIOTT WATSON.

THE death of Rosamund Marriott Watson on Friday in last week is a grievous loss to all true lovers of poetry. Ailing long since, and often in desperate case, yet she seemed one whose bright spirit and fortitude must conquer once more, if only to see another spring, to watch the changes of the year with delicate intuition, and thrill to the birds again.

Her work in poetry is not extensive, though wider in range than has been supposed—a single volume would hold it all ; but it is wonderfully level in achievement, always felicitous in expression, nearly always of haunting quality.

Some years ago she was recognized in these columns as one of three women poets who remained to us after the death of Christina Rossetti. Her place in English poetry should be secure, for she had—with the gifts of technique which mark the scrupulous artist, and which are, perhaps, not so rare as they were—a sense of passion and wistfulness that are all her own, a feeling for the ever-present beauty of earth and the elusive atmosphere, whether of London streets or country fields, combined with that dream trance which transfigures the world, and conveys a gleam of intimate things almost too subtle for expression to the printed page. Humour freed her from that *simplesse* posing as simplicity which is the bane of many a lyricist.

Her themes—the beauty of a summer night, the miracle of recurrent spring, the voices of the birds—above all, she was the laureate of the blackbird—are such as have engaged dozens of pens, and left us cold. The little flashes and mystic hints of life, so significant for many groping souls to-day, are for the few who are ever young :

The heart of youth and the House of Dream,  
They are here once more while the spring stars gleam.

After 'The Bird Bride,' which has lyrical charm of too fantastic a sort, 'Vespertilia, and other Poems,' 'A Summer Night, and other Verses,' and 'After Sunset' showed full maturity. They have a sense of atmosphere seldom equalled, and at their best a concinnity of phrase such as comes seldom without a severe classical training. Mrs. Watson's care for form is, as we once said, her least feminine attribute. That is as nothing compared with the sincerity of the poet's vision, the feeling for colour and mystery, but without it the labour is often in vain, the appeal evanescent.

There have been poets who achieved success with little knowledge. Mrs. Watson was a widely accomplished woman, busy with journalism, an omnivorous reader whose memory supplied the highest of standards. She wrote at one time on art in *The Academy*, and gave evidence of her fine taste in a volume on 'The Art of the House' in 'The Connoisseur Series.' In 'The Heart of a Garden,' a garland of verse and prose, she was happily at home. She inspired in a great novelist one of his finest heroines. She took a keen interest in music, in many forms of art and literature, and was an admirable letter-writer, abounding in sympathy and humour.

All who knew her—of whatever rank or occupation—feel a deep sense of loss. Her intimates mourn the generous and loyal heart, the gay humour, the easy freedom from cant and pedantry, the quickest to see, the first to encourage.

V. R.

#### THREE NEW LETTERS FROM EDWARD FITZGERALD.

THE following letters were written to my father, Thomas Constable, who died in 1881. They were found among his papers only three months ago. They are printed with FitzGerald's characteristic capitals and otherwise exactly as he wrote them:—

I.

Little Grange: Woodbridge: Suffolk.  
May 5/74

Sir—

I am being extremely interested in your Memoir of your Father [Archibald Constable and his Literary Correspondents, 3 vols., 1873]: of course the more so as I approach the final Crisis, which I so well remember.

I dare say you have been troubled with many letters from Strangers on the Subject of your Story. Excuse my doing so—about a little matter too, which (after all) may be irrelevant. You must not trouble yourself to answer if it be so.

I have possessed for 20 years and more a little Picture by Stothard, professing to [be] a View of your Father's house near Edinburgh. I cannot recall the name: but, beside that it is a delicate picture by one of the most delicate & amiable of Painters, I have taken pleasure in believing it to represent the house where your Father and Sir Walter may have often met. The enclosed sketch—a Scratch—will perhaps be sufficient to remind you of any such place as it purports to represent: and I should be obliged to you if you could authenticate it to me. But, as I said before, not if it be any trouble to you.

I have never been in Scotland, though I have been these 20 years determining to see Edinburgh, and Abbotsford—Perhaps this Summer! —I fancy, however, that this Picture represents Scotch Landscape, at any rate: indeed the Architecture of the House alone (very dimly indicated in this Sketch) is, I suppose, enough to assure me of that. I please myself with fancying that the man on Horseback may be a kind of Dumbiedykes!

Perhaps Stothard was, at some time, your Father's Guest?

The Picture is, I am sorry to say, much cracked, where the transparent Glazing was laid on—perhaps before the under-colour was dry.

Once more, excuse my troubling you, Sir; and believe, at least, that I am your's, very much interested in your Book, EDWARD FITZGERALD.

Thomas Constable Esq.:—

II.  
Little Grange: Woodbridge  
May 13 [1874]

DEAR SIR.

I must thank you for your polite & speedy answer to my Letter. I am glad that my little Picture does really represent a Spot which so many memorable men have haunted.

Yes, I have been deeply interested in your Book:—and really felt uncomfortable as the Catastrophe drew on—Letter by Letter—The early Murray Letters had great Character & Humour; reminding one also of the more convivial Living in those days. Some of the Correspondence as of Playfair, Mackenzie, &c. I was not so interested in as doubtless many of your Northern Readers would be. The only disagreeable speck in the whole work is—Sir Walter's grudge against Jeffrey for the Review on Marmon. I thought he was too brave, generous, and utterly careless of what he wrote, to resent such a Review—which also (as I remember) is not altogether unjust. Perhaps Scott thought himself attacked as Tory rather than as Poet. I cannot bear to acknowledge a speck on his Chivalrous Character—the noble, dear, Fellow!

I always knew that Lockhart had a vein of Malice in him: but I scarce thought it would have extended to a misrepresentation of the Dead. However, one has no Worship of him to keep sacred as one has of Sir Walter. One wonders that two men so different should have become so closely united: indeed we Southrons heard that Sir W. never liked him. Be that as it may, Lockhart was a terrible Hypocrite indeed if he did not love Scott; whose Biography must be one of the most interesting Books in our Language.

Permit me to say sincerely that your Book appears to me excellent in its unaffected simplicity of style, and Candour to all Parties. One is rejoiced to get hold of a Book nowadays that is naturally and easily written, without all that Epigrammatic & Graphic slang which has been the fashion since Dickens' days perhaps. I love Dickens too: but if I had to write books, should return to dip myself in Sir Walter.

You are very hospitable in offering to let me call on you if I ever go to Edinburgh. Ah! let me get there!

Your's much obliged  
E. FITZ GERALD.

III.  
Little Grange: Woodbridge.  
Nov. 17

DEAR SIR—

I told you in the Summer that I thought of going to Edinburgh; whether I went—in July—by Sea from London: & back again, after only three clear Days. It was stupid of me not to stay longer: but it has left me with a Desire to go again: which I scarce ever felt before after such Expeditions. I went, however, almost entirely to see Sir Walter's Home & Whereabout: and I saw it all the very day before the House was closed to Visitors: on account of some Honeymoon—an ill-omened place for a Honeymoon, I thought. But it was all & more than I expected: House, Grounds, Country around: and winding up with Dryburgh, like a piece of solemn Music. Then I was prevailed on to go for a Day to Lochs Katrine & Lomond: which I felt sure I sh'd not care for so much as under a Mist of Poetry & Romance—nor did I. One day I drove about Edinburgh: but went to see none of the Sights: which I say again was stupid: but, if one lives, may be remedied. I thought the City beautiful; Shops so good & People so intelligent & civil. I was sorry not to have brought away with me a large Photograph of the Castle from Princes Str. at a Shop down some steps nearly opposite Scott's Monument. But I hesitated at having another Parcel to take care of. Could you tell me the name of the Bookseller?

You were polite enough to ask me to visit you in case I went to Edinburgh: do not think that I forgot or undervalued your kindness: but I could not think of availing myself of such an offer after so slight an Introduction, & of my own making. Believe me that I am thankful: & that I beg to remain your's truly

EDWARD FITZ GERALD.

By the by I will tell you that I wrote that little Memoir of my old friend B. Barton which you gave a word of Praise to in your Book. I wondered how B. B. or I had got to Edinburgh: and, on looking back to the Memoir after some 25 years, thought it a nice little thing.

The picture mentioned in the first letter was, I can hardly doubt, one of Craigerook, where my grandfather lived about 1812.

ARCHIBALD CONSTABLE.

#### THE 'ODES OF SOLOMON.'

Westroad Corner, Cambridge, Dec. 22, 1911.

SINCE Dr. Rendel Harris first published the 'Odes of Solomon' in 1909 a great deal has been written about them, and a good many regrets have been uttered that we should be dependent for their text upon a single very late copy. I write now to point out that the greater part of these 'Odes' are extant in a tenth-century Syriac MS. in the British Museum (B.M. Add. 14538)!

I examined the MS. to-day, and hope to publish a collation of at least part in *The Journal of Theological Studies*, but the mere fact of the existence of this MS., so long overlooked seems to me of special interest.

I append Wright's description ('C.B.M.', 1008a), merely translating where he transcribed the Syriac:—

"4. A collection of Hymns, very imperfect. Fol. 149a. Those that remain are numbered from 12 to 45, and from 57 to 58. The eighteenth begins thus: 'My heart was lifted up in the love of the Most High and was enlarged: that I might praise Him by my name. My members were strengthened that they might not fall from his strength....' and the nineteenth thus: 'A cup of milk was offered to me: and I drank it in the sweetness of the delight of the Lord. 'The Son is the cup and He who was milked is the Father: 'and that the Holy Spirit milked Him....'"

When Orientals cannot find things that are under their eyes, they say "the Shaitān was sitting upon it"; it seems evident that the Shaitān has been sitting hitherto on this page of Wright's well-known Catalogue.

F. C. BURKITT.

#### THE BOOK SALES OF 1911.

##### PART I.

THE great event of the year, the sale of the first portion (A-B) of the Huth Library, well known to students and collectors through the catalogue published more than thirty years ago, was so recently described in *The Athenæum* (Nov. 25th) that there is no need to refer to it again in a summary of the year's activities further than to say that the total amount realized (50,821*l.*) makes it certain that this sale will, when completed, rank as the most important, from a financial point of view, which has ever taken place in this country. Times have changed since the great Fonthill Library was sold in sections for 89,200*l.*; and even the comparatively recent sale of the Ashburnham Library for 62,700*l.* affords but partial evidence of what it would have brought had it been reserved until to-day, when competition is so much keener and money of apparently less account than it has ever been. For the Heber Library in 1834-7, 57,500*l.* was obtained; and the Sunderland Sale with its 56,000*l.* makes up the quartet against which the Huth Library will, when it has passed into history, be arrayed. All these sales were very rich in books of the kind for which there is at present the greatest inquiry, and which during the last few years have become more and more elusive as the demand for them has become more widespread and persistent. It may be said that the great public libraries of the world have swallowed them up—all but a comparatively small number, and that a few more years will see the end even of these, so far as any chance of private possession is concerned.

The rich collector who would form a library on the principle of procuring the very best that tradition has sanctified and the needs of the hour have made imperative must set about it quickly, or he will be too

late. He knows it, and that in itself amply accounts for the feverish haste to be "in at the death," as other than bookish sportsmen have it, for there is a regrettable feeling abroad among collectors of every school and of objects of every character that what is not their own, and never can be, is dead indeed to them.

It seems that we are now in a transition period, and that many books which have passed out of reach are gradually having their places taken by others of a similar kind, but later in date. This is particularly noticeable in the case of *Americana*, eighteenth-century books of that class having acquired a much more important position than was the case a few years ago. They seem to have become scarcer, and certainly afford many examples of that "levelling-up" process which is seen to be going on in other departments of literature. The passing of the nineteenth century appeared to make all books older by a hundred years—an illusion, no doubt, but the world is full of such fantasies.

On a survey of the Book Sales of 1911 it is plain that the ordinary bookman has still innumerable chances if he will be content to grasp those within his reach, for really good books are now continually being sold for sums at which they could not have been got a dozen years ago. Very expensive volumes, whether in print or manuscript, have no doubt increased in value immensely during that period, but then their number is relatively small. The majority of books have fallen in value materially, and their number is legion; and between the two classes we have that important section of which I have spoken, which is gradually making its way upward, but is, as yet, well within reach. There is plenty of room here, one would think, for energy, and not much for regret when the matter is looked at aright; and almost every sale which has taken place, from the first on January 13th to the latest of a few days ago, contributes something to prove the truth of this position. This sale of January 13th was held by Messrs. Sotheby, and it comprised a lengthy series of books relating to Canada and the United States, for the most part printed in the nineteenth century—too late, of course, to be of all-round importance. Their degree of scarcity is reflected in the price—219 lots in the catalogue went for 120*l.* A single work of the kind printed in the seventeenth century might have sold for more than this total, and a score or so of eighteenth-century books of a similar character for as much. I speak generally, of course, taking the mass rather than individual examples, and merely adduce this particular instance as cogent evidence of the importance of age in all matters of bookish concern where rarity is made the prime factor. On the other hand, many old books are common enough, simply because there is no special demand for them, and so it falls out that a burning desire for possession, combined with age, constitutes the foundation of every library which in these days would be accounted great.

It is significant of the fact that there are so few great libraries remaining that the most important sales which actually take place are more often than not of a miscellaneous character, that is to say, the books are brought together from a variety of sources. The year has certainly witnessed the sale of the library of the late Mr. Charles Butler of Connaught Place (10,759*l.*); Capt. Douglas's collection of works illustrated by Cruikshank (4,086*l.*); the late Sir Theodore Martin's library (2,773*l.*); a selection from the library of the Right Hon. James Round, formed chiefly during the eighteenth century

(about 2,000*l.*); some books and manuscripts from the library of the Earl of Kinnoull (2,760*l.*); and the collection of Dr. Augustus Jessopp (1,748*l.*). All these were private libraries having one or more days given up to them, but they constitute only a small minority.

Isolated books of exceptional interest are, consequently, in greater evidence, and they leave large gaps before and behind them: books like "The Waltz, an Apostrophic Hymn," by Horace Hornem, Esq." (i.e., Lord Byron), 1813, 4to, which sold at Sotheby's in January for 64*l.* (of leaf repaired); Ben Jonson's "Works," 2 vols., folio, 1616–40, 31*l.* (old calf, not subject to return); and "Engravings from the Choicest Works of Sir Thomas Lawrence," published by Graves & Co. in 1835–46, folio, 69*l.* (hf. mor.). All these were in a miscellaneous sale of January 16th, and there was nothing else of much importance. It was not, indeed, until the latter days of the same month that any real activity became noticeable, viz., at the sale of the library of the late Rev. J. H. Dent and other properties at Messrs. Hodgson's. That the catalogue contained some very desirable books may be perceived on consulting *The Athenæum* of Feb. 4th (p. 129), where its contents are given. Among the *Americana* was Hamor's "Present Estate of Virginia"; and Gray's annotated copy of Stow's "Survey" can be classed with the three volumes sold later of "The Ingoldsby Legends," 1840–47, with inscriptions by Barham, one in verse:—

3 To Mrs. Hughes, who made me do 'em—  
Quod placebo (si placebo) Tuum      Thos. Ingoldsby.

Capt. Douglas's extensive collection of printed books, pamphlets, and other works illustrated by George Cruikshank, previously referred to, was the finest ever brought together, being superior to that formed by Mr. H. W. Bruton of Gloucester or even to that of the late Mr. Edwin Truman, sold at Sotheby's in 1897 and 1906 for 2,519*l.* and 3,091*l.* respectively. Books from the Truman Collection, and perhaps also from the Bruton, were acquired by Capt. Douglas. Thus "The Humourist," 4 vols., 1819–20, in the original pictorial red boards, may be the same copy that figured in all three collections, and if so, the sums realized for the work were as follows: 60*l.* (Bruton), 107*l.* (Truman), 127*l.* (Douglas), these amounts giving a very fair idea of the trend of prices throughout.

The books forming part of the Townshend Heirlooms, sold on February 22nd, were not of any great interest; and Mr. H. Penfold's library, sold with other books on March 2nd, was not productive of much. Topographical works constituted the main feature of the latter collection (see *Athen.*, March 11th, p. 278).

On March 8th a copy of Lyndewode's "Constitutiones Provinciales," printed by Pynson, without date, small 8vo, fetched 52*l.*, it having the arms of Henry VIII. on the sides, and a note apparently in his autograph; and a miscellaneous sale held by Messrs. Puttick & Simpson on March 15th and following day dealt with a number of works on military costume, now in great request. One of them, Hamilton Smith's "Costume of the Army of the British Empire," 1815, 4to, containing 59 coloured plates, fetched 35*l.* (unbound, one plate torn); and 90 coloured plates of costumes of the Austrian Army, no title or description, 23*l.*

*The Athenæum* of March 25th (p. 332) gave an account of the miscellaneous sale held by Messrs. Sotheby on March 15th and two following days—one of the most im-

portant of the year, many of the books as recorded in the pages of "Book-Prices Current" fetching large prices. Some of them were typical seventeenth-century American pamphlets of such extreme rarity that they are scarcely obtainable. Sir George Peckham's "True Report," one of the most important of the books, had not been sold in this country for many years, but one fetched 5*l.* 18*s.* in 1842. Gilbert White's manuscript "Flora Selborneensis," which realized 51*l.*, is separate from the Garden Calendar which he kept regularly from 1751 onwards, and is to be printed, it is understood, by the Selborne Society.

The library of the Right Hon. James Round "and other properties," to which reference has been made, included a copy of Sir William Alexander's "Mapp and Description of New England," 1630, small 4to, which sold for 150*l.* (unbound); and an imperfect copy of Gower's "Confessio Amantis," printed by Caxton in 1483, folio, which also realized the same amount. The most noticeable book in the collection, however, contained the "Two Royall (or Queenes) Masques" and the "Description of the Masque," usually known as "The Hue and Cry after Cupid," "invented" by Ben Jonson, and printed in 1609, as well as a number of pieces by the same author, Milton, Davies, and others. This fetched 135*l.*, chiefly on the strength of the Masques and "Description"; while a presentation copy of the first edition of "La Henriade," 1728, 4to, with "To Mr. Round from his humble servant Voltaire" on the flyleaf, brought 75*l.* (original boards).

The late Mr. Joseph Dixon's library, sold at Messrs. Christie's on March 22nd, was essentially of an English character throughout; and so was that of Mr. Hilton Price, disposed of at Messrs. Sotheby's a few days later. At the former sale, the Kelmscott "Chaucer," in the original half canvas, fetched 64*l.*, having recovered materially from its fall of three or four years ago. We next come to the first portion of the library of the late Mr. Charles Butler, sold on April 5th and five subsequent days. This and the second portion, sold on May 29th and three following days, were not out of the ordinary, strange as it may seem in face of the large sum (nearly 11,000*l.*) realized for the whole collection. They were catalogued in 2,109 lots, and the prices were so evenly distributed throughout that very few of the books fetched more than 10*l.* while the vast majority went for much less. This was a scholar's library, formed with the one definite object of reading, and that, unfortunately, was not altogether in its favour from a commercial point of view. Still, some of the books excited considerable competition, as, for instance, "The Chronicle of St. Albans," 1483, small folio, 103*l.* (imperfect as usual: this was the Ashburnham copy, which sold in 1897 for 180*l.*), and the same, printed by Julian Notary in 1515, which fetched 49*l.* (mor. g. e.). Other books of exceptional interest included "The Nuremberg Chronicle," 1493, folio, 39*l.* (hf. leather, rough edges); a fourteenth-century MS. of Guillaume de Guileville's "Le Pelerinage de la Vie Humaine," with 82 miniatures in the text, 530*l.*; Smith's "History of Virginia," with the four original maps (remargined) and both portraits inlaid, 40*l.* 10*s.* (mor.); Boccaccio's "De Mulieribus Claris," first ed., 1473, folio, 51*l.* (modern mor.); Horace Walpole's copy of "The World" by Adam Fitz-Adam, with numerous MS. notes in his handwriting, 28*l.*; and a variety of Bibles, Testaments, Missals, Breviaria, and other service books, most of which sold for comparatively small amounts.

J. HERBERT SLATER.

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

**Arnold-Forster (Frances),** The Law of Liberty : an Outline of Bible-Study based upon the Epistle to Philemon and other New Testament Writings, 3d.

Catholic Directory, 1912, 1/6 net.

Clergy Directory and Parish Guide, 1912, 4/6 net.

A useful book of reference which reaches a high level of accuracy.

**Corona Mystica :** Little Flowers of the Sanctuary, by "A Franciscan," 2/6 net.

With a preface by the Rev. Charles Hart.

**Field (Rev. T.),** Did It Happen ? An Open Letter to the Rev. J. M. Thompson, 6d. net.

New edition.

Hibbert Journal, January, 2/6 net.

Includes many items of interest, among them an article on 'Balfour and Bergson,' by Sir Oliver Lodge, written with power and insight ; 'The "Corruption" of the Citizenship of the Working Man,' by Mr. Ramsay Macdonald ; 'Popular Philosophy,' by Prof. W. P. Ker ; and 'Civilization in Danger,' by M. René L. Gérard.

**Humphreys (Rev. A. E.),** Christ's Daily Orders from Each Day's New Testament Evening Lesson, 6d.

With foreword by the Lord Bishop of Durham. Nisbet's Church Directory and Almanack, 1912, 2/ net.

**Smith (J. M. P.),** Ward (W. H.), and Bewer (J. A.), A Critical and Exegetical Commentary on Micah, Zephaniah, Nahum, Habakkuk, Obadiah, and Joel, 12/6

Part of the International Critical Commentary.

## Law.

Digest of English Civil Law : Book III. Law of Property, by Edward Jenks.

The present volume deals with the law of property, and is concerned with the definition and contents of estates in land. It is a most useful compendium of English civil law, and is copiously annotated. A fourth volume may be expected in the late spring.

**Oldfield (L. C. F.),** The Law of Copyright, including the Copyright Act, 1911, the Unrepealed Sections of the Fine Arts Copyright Act, 1862, the Musical (Summary Proceedings) Copyright Act, 1902, the Musical Copyright Act, 1906, and the United States of America Copyright Act, 1909, and the Berlin and Berne Conventions, and Tables of the Laws, Treaties, and Conventions in Foreign Countries.

## Fine Art and Archaeology.

**Adams (Henry),** Theory and Practice in Designing, 6d. net.

The difficulties of so technical a subject have made simplification no light matter, but the author has done great service in elucidating the theory and practical design of structures. The book is profusely illustrated with diagrams and the like, and bristles with information.

**India, Annual Progress, Report of the Superintendent, Muhammadan and British Monuments, Northern Circle,** for the Year ending 31st March, 1911, 4/

## Poetry and Drama.

**Hail, Bright :** an Old-Irish Poem on the Hill of Alenn, edited and translated by Kuno Meyer.

A fine Gaelic panegyric on the triumph of Christianity. It is full of pictures, and has a swift, rhythmic movement. The apostrophic atmosphere of the poem makes translation difficult, but, even so, the prose rendering by the side of the Gaelic might have been little freer. An erudite introduction sketches the scope and nature of the poem, with philological and metrical information.

**Heynes (Amy Elizabeth),** Stray Rhymes, 1/6

Miss Heynes plausibly accepts the normal stock-in-trade of the lyricist, and treads the path of old themes and melodies with commendable rectitude. Her studious refusal to peg out a claim of her own keeps her achievement anemic and threadbare. Her languorous ditties lack power and self-confidence.

**Iliad Pocket Book,** arranged by S. E. Winbolt, with an introduction by T. Herbert Warren, 2/ net.

The object of this booklet is to present "a series of cameos of life in the Homeric age," as Homer reflects them. The principle of selection has been modelled on that of the 'Virgil Pocket Book' and the 'Horace Pocket Book.' So far as setting, arrangement, and critical discrimination are concerned, the

thing is well done. But one is inclined to doubt the wisdom of the enterprise itself. Homer, far less than Virgil and Horace, is amenable to excisions from the context. The exigencies of the story and the sense of epic continuity are too powerful. The 'Iliad' is not the kind of poem one searches for self-sufficing entities of observation upon life.

**Irving (H. B.),** Some Thoughts on Hamlet.

A notable contribution to the study of Hamlet. Mr. Irving's view corresponds with that early nineteenth-century attitude which Prof. Bradley is inclined to regard as obsolete. Mr. Irving reinforces the Coleridgean dicta as to the integral weakness and uncertainty of Hamlet's character. Investigation of late years has arrived at rather more complex conclusions. It is well to keep in our minds the suggestion that there are certain streaks in Hamlet's mental psychology which defy logical analysis : of this, no doubt, the dramatist himself was well aware.

**Kelly (Marshall),** Ambition Plays of Shakespeare, 6/

It is a pity that Mr. Kelly is at once abrupt and prolix in inverse ratio to the exigencies of his material. We confess to suspicion of a Carlylean style, which, intent on flaunting its arabesques, crowds out the pronoun and the preposition. Nor have we an intimacy with such words as "shriekery," "riggish," "be-chatter," and "pravity." It is dubious, moreover, whether so many as fourteen of Shakespeare's plays can be summarily classified as dealing with the dominant idea of ambition, unless the term be allowed an extreme flexibility. The author concludes his volume with an epilogue, embodying an attack on the democratic idea, and recommending "the volition of heroes" as the only "valid sovereignty of earth" !

**Mason (Charlotte M.),** The Saviour of the World : Vol. V. The Great Controversy, 2/6 net.

The fifth volume of Miss Mason's poetic interpretation of the Gospels. Her expression is somewhat slack and meandering, on account of the uncertainty of her poetic aims. She seems unable to make up her mind whether a literal and expanded version of the Gospels or an exposition is the better suited to her purpose. She hovers on the hazardous borderland between the didactic and the narrative, and fails to weld her material into a unity of cause and effect. Miss Mason brings intelligence and perception to her theme. Though she is not free from garrulous irrelevancies, genuine religious feeling pervades the whole, and gives it substance. But the verse is liable to sprawl, and is an incomplete medium to the thought.

Poetry Review, No. 1, January, 6d.

A new monthly periodical devoted to the study and appreciation of modern poetry of all countries, in which is incorporated *The Poetical Gazette*.

**Scheffauer (Herman),** The Masque of the Elements, 3/6 net.

In this portentous drama of the "Threnody and Birth-Song of the Elements," the cosmic agencies and the supernatural paraphernalia are on so vast a scale that they elude a limited and human understanding. The language of the poem is an appropriate megaphone for its "cyclonic staves." Its audacities are infinite, and it plunges recklessly amid leviathan superlatives. The author "piles up his tremendous tomb of sound" regardless of those critical values which mortals deem vital to poetic achievement.

**Shakespeare : Henry IV., Part I.,** edited by Frank Wadleigh Chandler. **Henry VI., Part I.,** edited by Louise Pound.

Two further instalments of the Tudor Shakespeare. Forty volumes are to be issued, the remainder being in preparation. The editions are creditably done, and are admirably adapted for use in schools. The notes and introductions are brief, but sufficient, though the latter are unnecessarily cut up into sub-headings.

Sonnets, by "Lucilla," Second Series, 2/6

To describe "Lucilla's" sonnets as pedestrian and cumbersome is not to deny them all artistic merit. Though without verbiage, they are richly and choicely phrased, and abound in opulent imagery. But the prevalent impression remains that they make good prose, and bad poetry ; that poetry is the alien element, and that the cutting into metrical forms is purely arbitrary. "Lucilla's" best qualities are a certain quietism and ease of expression.

## Music.

**Smith (Herman),** The Making of Sound in the Organ and in the Orchestra : an Analysis of the Work of the Air in the Speaking Organ Pipe of the Various Constant Types, and an Exposition of the Theory of the Air Stream-Reed, based upon the Discovery of the Tone of the Air, by Means of Displacement-Rods, 6/

Long and careful study has gone to the making of this examination, reinforced by much practical experience in the workshops. The book contains 30 illustrations.

## Bibliography.

Writings on American History, compiled by Grace G. Griffin.

An efficient bibliography of books and articles on United States and Canadian history published during 1909, with some memoranda on other portions of America. It will be valuable for reference, and the classifications are scrupulously systematized.

## History and Biography.

**Black (William George),** The Civil and Ecclesiastical Parish in Scotland : its Origin and Development.

An historical treatise on the evolution of the "parochial parish" and its absorption into local government. The lecturer declares that the rural parish originated with a civil rather than a religious community, and supports his contention with some suggestive data. The argument is lucidly and compactly formulated.

**Coulomb (Charles A.),** The Administration of the English Borders during the Reign of Elizabeth.

A concise inquiry into the administrative conditions prevailing in the Marches and the "Debatable Lands," with their relation to the Crown. The control exercised by the royal and county officers was so lax and inefficient that an abnormal machinery of government was instituted under the jurisdiction of Wardens. Their discretionary powers were almost absolute. A counterpoise to their autocracy consisted in the appointment of special commissioners for certain spheres of administration. There is a close examination into the function of Border law. On the whole, these vexed districts appear to have been governed without organization. The centralization resulting from the union of the two kingdoms under James I. produced a more desirable régime. The author has brought together some valuable and significant data.

**Jose (Arthur W.),** History of Australasia from the Earliest Times to the Present Day, with a Chapter on Australian Literature. Fourth Edition, Revised and Enlarged, 3/6 net.

A full history of Australasia from the earliest times. The book is thorough and straightforward, and deserves its popularity. One of the most illuminating chapters is that on Australian literature.

**Old and New Bombay :** an Historical and Descriptive Account of Bombay and its Environs.

A popular survey; in paper covers and rather awkward form of the historical vicissitudes Bombay has undergone from the earliest times to the present day. Considerations of space have forbidden any but a casual examination into its position in mediæval times and under Portuguese rule, but the story of its absorption into the Empire is satisfactorily delineated, though with some flourishes. The illustrations and reproductions are clear and copious.

## Geography and Travel.

**Ramakrishna (T.),** Life in an Indian Village, New Edition, with an Introduction by Sir W. E. Grant-Duff, 2/6 net.

A keen instinct for visualizing certain aspects of Indian life, and the simplicity with which the story is told, make a reissue of this delightful book welcome. It reflects the most diversified life, and includes descriptions of old myths and legends. It was reviewed in *The Athenæum* on October 25th, 1890.

## Education.

Teachers of Mathematics Association for the South-Eastern Part of England : Journal, No. 1, December, 1/6

*Philology.*

Classical Quarterly, January, 3/- net.

Simplified Spelling: an Appeal to Common Sense, 6d.

Issued by the Committee of the Simplified Spelling Society. Its propaganda work has not been very successful, in spite of influential membership and support. It is a clear and readable manual, doomed, we fear, to a limited circulation.

*School-Books.*

Black's Literary Readers, written and edited by John Finnemore: Book VI.

With illustrations in colour by Col. R. C. Goff, Trevor Haddon, H. S. Landor, and others.

*Science.*

Clark (A. Graham), Text-Book on Motor-Car Engineering: Vol. I. Construction, 8/- net.

Primarily for students, but its material is such that it will be found useful for those engaged in motor-car construction, theoretic or practical. There are numerous illustrations and diagrams to throw light on the subject matter.

Henderson (Rev. Alex. C.), A Popular Introduction to Astronomy, 2/- net.

A second edition of this excellent exegesis of elementary astronomy is heartily welcome. Some good engravings which have been added will aid much in explaining the contents. The book is so suggestive that it would serve as an admirable guide to more abstruse research. Results of Meteorological Observations made at the Radcliffe Observatory, Oxford, in the Six Years 1900-5, under the Direction of Arthur A. Rambaut, Vol. XLIX., 10/- net.

The tabulated results of years of arduous labour in observation and calculation.

Smithsonian Institution, Annual Report of the Board of Regents, 1910.

The annual report of the operations and conditions of the Institute, with financial statements. It includes a general appendix, comprising a selection of miscellaneous memoirs of interest to all whose activities are connected with the society or the knowledge it aims at promoting.

Smithsonian Miscellaneous Collections: 2054, On Psomioarpa, a Neglected Genus of Ferns, by Dr. H. Christ; 2055, A Remarkable New Fern from Panama, by William R. Maxon; 2058, A New Kingfisher from Panama, by E. A. Goldman.

*Fiction.*

Bodkin (M. M'Donnell), Young Beck, a Chip of the Old Block, 6/-

This detective series is well above the mediocre. The hero exposes, among other things, an ingenious system of cheating at bridge. His friend, however, who narrates the story, out-Watsons Watson in his lack of intelligence. Orthographical slips are surprisingly numerous.

Dell (E. M.), The Way of an Eagle, 6/-

A romance in crescendo, swirling and panting through nearly 400 pages. It starts on a high note with the breathless escape of a tigerish hero and a drooping heroine from a garrison beleaguered by Indian tribesmen. After this the action drops from exhaustion, but the central characters are charged with the most fervid intensity and variety of emotions throughout. Worn out by these gymnastics, the novel expires at length in a "tenderness so utter" that it is quite indescribable. In the First Novel Library.

Gilchrist (R. Murray), The Secret Tontine, 6/-

People who like heady and effervescent fiction may find a congenial draught in the story here set forth of the perils which stalk a Derbyshire family of high degree. The plot is embroidered with multiplicity of incident; the characters live that animated existence impossible, alas! in the jejune world of reality; the finale is as harmonious as it should be, but contagion of interest there is none. Perhaps Mr. Gilchrist's familiarity with the world of the extreme dastardly and the ultra-altruistic is such that he cannot impart it. For the novel is of a dull sensational order, and fails to quicken us.

Kinross (Charles), A Change of Sex, 6/-

The publisher opines that this "first novel" will "give rise to much speculation." The idea of a man and a girl finding that they have changed places and clothes and friends, though still in love with each other, would performe fulfil such expectation, but we have been unable to ascertain that it does so to advantage in the present book.

Pain (Barry), Stories in Grey, 6/-  
For notice see p. 9.  
Smith (Ellen Ada), The Last Stronghold, 6/-  
For notice see p. 8.  
Smith (F. Hopkinson), Kennedy Square, 6/-  
For notice see p. 8.

*General Literature.*

Army Review, January, 1/  
Dickensian (The): a Magazine for Dickens Lovers, and Monthly Record of the Dickens Fellowship, Vol. VII., 1911, 4/- net.

As far as biographical memoranda, gossip, and reminiscence are concerned, this magazine, now published in book-form for 1911, has a practical utility. But its appeal is not likely to extend beyond its special circle, and as literature its quality is negligible.

English Review, January, 1/

The editor in "We Come Down to a Shilling" explains that the reduction in price means no pandering to commercialism, or running after names and titles. The present number is full of interest. Mr. W. H. Davies is the best of the poets. Mr. Frederic Harrison deals with ancient prose, and more with English versions than original texts. He might have mentioned the Oxford translation of Apuleius, as he mentions the Fowlers' Lucian, and in other ways he is hardly abreast of the present opportunities for study, though his survey is full of interest. Mr. George Moore and Mr. Walter Sickert have clever and characteristic articles, and Mr. Henry Newbolt begins "A New Study of English Poetry." There are two papers concerned with the drama, including an uncompromising view of Mr. Brookfield's appointment. There is also a portrait of William de Morgan by Mr. J. Kerr Lawson. We congratulate the *Review* on its independence, and expect to see it introducing new writers to the cultivated public—writers who would otherwise get no chance among the purveyors of cheap and popular stuff.

Home Counties Magazine, December, 1/6 net.  
My Book of Memory: a Birthday Book of Shakespearean Extracts, compiled by Mariamne Francis, 3/- net.

Scott (Walter Dill), Increasing Human Efficiency in Business: a Contribution to the Psychology of Business.

A curious amalgamation of economic, physiological, philosophical, and hygienic considerations. The writer appears to be greatly taken with what is still looked upon as a typically American ideal of squeezing as much effort out of the human frame as its physical and mental organism will endure. A more comprehensive study, with an international rather than an individual perspective, would base its inquiry and conclusions on broader foundations. Mr. Scott's remarks at the beginning of his book, proposing experiments for invigorating the man-machine when to all intents and purposes he (or rather it) is exhausted, sound brutal.

Statistical Society Journal, December, 2/6  
Tous les Chefs-d'Œuvre de la Littérature Française: Chateaubriand, Les Martyrs, I.; Montaigne, Essais, I., 1/- net each.

Two more volumes in the welcome and praiseworthy issue of masterpieces of French literature at popular prices. The publishers intend to bring out in all one hundred volumes, comprehending virtually all the articulate periods of the French genius. The volumes, which in size and shape closely resemble the companion series of "Everyman," are more attractively bound, and the print, though smaller, is firmer and more delicate.

World's Work, January, 1/- net.

There is plenty of diversity in this number, though unfortunately the literary quality is almost uniformly mediocre. The most illuminating of the articles is "Dream Drama and Crowd Drama," which investigates the new ideas of Max Reinhardt and Mr. Gordon Craig.

Yale Review, January, 75 cents.

*FOREIGN.**Poetry and Drama.*

Fabre (Émile), Les Sauterelles, Pièce en cinq Actes, 2fr. 50.

Wilde (Oscar), Théâtre, III.: Les Comédies, II., Traduction d'Albert Savine, 3fr. 50.

The two comedies contained in this volume ("An Ideal Husband" and "The Importance of Being Earnest") have lost little of their original sparkle in this translation, although M. Savine appears to think "Miss" an abbreviation of "Mistress," and uses the latter term in that sense throughout the first play, and once in the second.

*History and Biography.*

Hauser (Ph.), Les Grecs et les Sémites dans l'Histoire de l'Humanité, 12v.

This unusually comprehensive book begins the history of human thought somewhere before paleolithic man, and carries it up to M. Bergson. The author appears to be an adherent of the Darwinian view of evolution. There is no bibliography, no index, nor any references to original authorities. Indeed, the book can make little claim to scholarship. It seems to have been written principally with a view to the justification of the Semite, and since the influence of the Arab and the Jew upon European civilization has hardly, except from scholars, had sufficient recognition, it may thus far serve a useful purpose.

Jahncke (Dr. Rudolf), Guilelmus Neubrigensis.

First number of the *Jenaer Historische Arbeiten*. William of Newburgh, an English Augustinian monk of the twelfth century, has received somewhat less than due attention. His "Historia Berum Anglicarum" is of comparatively little use to the historian in search of facts, but, on the other hand, it is remarkable for its display of critical faculty, and its anticipation of our modern classification of facts, and discrimination of value in evidence. Dr. Jahncke's study falls into two main divisions: (1) a discussion of William's methods as an historian, his treatment of his sources, his arrangement, and style; (2) an account of his opinions in regard to the Church, to politics, and to philosophy and religion.

*Sociology.*

Bakounine (Michel), Œuvres, Tome V., 3fr. 50.

Vol. 43 of the *Bibliothèque Sociologique*. A selection from the lectures, published letters, and newspaper articles of Bakunin.

Courderoy (Ernest), Œuvres: Tomes II. et III., Jours d'Exil, Deuxième et Troisième Parties (1853-5), 3fr. 50 each.

Vols. 45 and 46 of the *Bibliothèque Socio-logique*. The exiled revolutionist travelled widely over Europe, and recorded his impressions on the places visited and on things in general in a curious style, sometimes approaching the absurd, at other times reaching a lofty standard of expression. All the manuscripts of Courderoy from 1855 to the date of his death in 1862 have disappeared; the editor of these volumes—Max Nettlau—is of opinion that the widow destroyed them. "Jours d'Exil" contain little of historical interest, except perhaps to the student of the early history of the Socialist movement.

*Fiction.*

Doyle (A. Conan), Derniers Mystères et Aventures, Traduction d'Albert Savine, 3fr. 50.

One understands something of Sir Conan Doyle's vogue on the Continent when perusing this brilliant interpretation by M. Savine. It is full of agility and nervous force. The translator has evidently fulfilled his work with the satisfaction of personal enjoyment, and possesses the rare gift of communicating it.

Kipling (Rudyard), Brigglesmith, Traduction d'Albert Savine et Georges-Michel, 3fr. 50.

A selection of ten stories. "Brigglesmith" is faithfully translated, but has lost much of its boisterous hilarity.

Tolstoi (Comte Léon), Œuvres Complètes: Résurrection, Traduction de J. W. Bienstock, 2 vols., 2fr. 50 each.

These are the thirty-sixth and thirty-seventh volumes of the complete French translation of Tolstoy which is being issued by M. P. V. Stock. In response to applications, the chronological order of publication has been abandoned, in order no longer to defer the appearance of "Resurrection." It seems as if this protest might have been attended to before. The translation itself is a vindication of those qualities inherent in French literature—easiness, elegance, and a shining transparency. It adheres closely to the original, without being over-literalized, and is finely adaptable to idiomatic rendering. Its defect lies in a certain prosiness. The "élan vital" of the original is somewhat worn down.

White (Edward), Terres de Silence, traduit avec l'Autorisation de l'Auteur par J. G. Delamain, 3fr. 50.

The descriptions of scenery contained in this Canadian novel appear very impressive in the French version.

Wilde (Oscar), Une Maison de Grenades, Traduction d'Albert Savine, 3fr. 50.

An excellent translation.

\* \* \* All books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending books.

## Literary Gossip.

A MEMOIR of Bishop Ernest Roland Wilberforce, the third son of the famous Bishop of Oxford, by Mr. J. B. Atlay, with two portraits in photogravure, will be published by Messrs. Smith & Elder on the 18th inst. Like his father, Bishop Ernest Wilberforce ruled two English dioceses in succession. He was chosen at the early age of 41 to organize the newly created See of Newcastle, and he died after twelve years of service as Bishop of Chichester. He was a leader in the temperance movement, and was one of the clergy who went on the mission of help to South Africa after the war.

A BOOK for boys by Mr. E. W. Hornung, entitled 'Fathers of Men,' will be published by the same firm on the 18th inst. The story will recall to old Uppingham boys school-life under the head-mastership of that unconventional man of genius, Dr. Thring.

MR. T. FISHER UNWIN will publish almost immediately a new volume in his 'County Coast Series.' The subject is 'The Sussex Coast,' and the author Mr. Ian C. Hannah, son of the Dean of Chichester. The book is concerned especially with places of historic interest, though the modern seaside resorts are dealt with. The striking changes in the coast-line also receive attention.

CARDINAL NEWMAN'S LIFE, by Mr. Wilfrid Ward, will be issued by Messrs. Longmans & Co. on January 22nd, in two volumes. The work is based on the Cardinal's private journals and correspondence.

AMONG the earliest books to be published in the New Year by Messrs. Macmillan & Co. are Dr. M. Aurel Stein's important work 'Ruins of Desert Cathay,' a personal narrative, in two volumes elaborately illustrated, of explorations in Central Asia and Westernmost China; and a new volume by Sir Charles Bruce, entitled 'The True Temper of Empire, with Corollary Essays.' The former should carry much weight in archaeological and geographical circles, for the discoveries are of great interest.

The same firm have nearly ready 'Formal Logic: a Scientific and Social Problem,' by Dr. F. C. S. Schiller; and 'The Principle of Individuality and Value,' the Gifford Lectures for 1911, delivered in Edinburgh University by Dr. B. Bosanquet. 'Formal Logic' is an account of formalism from a hostile point of view.

Messrs. Macmillan also hope to publish shortly 'The Modern Prison Curriculum, a General Review of our Penal System,' by Dr. R. F. Quinton, late Governor and Medical Officer of Holloway Prison; and a work entitled 'Common Land and Inclosure,' by Prof. E. C. K. Gonner.

ARTICLES of special interest in the January magazines are 'Literature and

'Journalism,' by Mr. T. H. S. Escott, and 'England's Taste in Literature,' by Mr. Raymond Blathwayt, in *The Fortnightly*; and Sir H. W. Lucy's continuation of his 'Sixty Years in the Wilderness' in *The Cornhill*.

The articles suggest the question whether the taste of the ordinary public has improved, and whether writers who, like Sala, were trained by Dickens to reach a certain standard of style and study did not surpass the present exponents of what is, or passes for, literary journalism to-day.

THE NEW Year honours include several names of interest to the world of learning and letters. Among the Knights are Mr. Valentine Chirol, *The Times* man of foreign affairs; Mr. Rider Haggard, storyteller and agricultural expert; Prof. Henry Jones, a scholar of distinction whose 'Browning as a Philosophical and Religious Teacher' has just appeared in popular form; Mr. T. H. Hepburn, a keen worker for education in Devonshire; Mr. S. R. Keightley, a versatile writer; and two heads of Universities, Principal H. A. Miers of London and President B. C. A. Windle of Cork, both of whom have done much for the illumination of science by their writings.

Sir Charles Prestwood Lucas, who adds K.C.B. to his other honours, has written admirably on the colonies. Mr. E. K. Chambers, who becomes C.B., is not only a hard worker at the Education Office, but also an authority on Shakespeare and the Elizabethan stage. We notice further honours under Science and Art.

A COLLECTION of the letters written by Dickens to W. H. Wills of *Household Words* and *All the Year Round* has been made and edited by Mr. R. C. Lehmann under the title 'Charles Dickens as Editor.' The book will be published, with portraits of Dickens, Wills, Thackeray, and Wilkie Collins, by Messrs. Smith & Elder before the date of the Dickens Centenary.

The same firm will have ready on the 25th inst. a work on 'The Gambia,' by Mr. Henry Fenwick Reeve, with 32 pages of half-tone illustrations and maps. Mr. Reeve writes with the object of calling attention to the strategical value of a great harbour and waterway on the North-West African Coast, where such advantages are scarce, and to the value of the deposits of iron ore in the cliffs overhanging the navigable channels. He deals with the history, geography, geology, ethnology, and natural history of the settlement.

OLD SCOTS SCHOOLS AND UNIVERSITIES are appreciated in Mr. Alexander Gray's hundred-guinea prize essay in the January issue of *The Scottish Historical Review*. Prof. Alois Brandl contributes a note on the 'Ruthwell Cross Poem,' favouring an early date on historical grounds of cross-worship. Mr. A. W. Johnston writes on

'Ragna-rök and Orkney'; Sir H. Maxwell translates the 'Lancastor Chronicle'; and Mr. Moir Bryce edits a Grey Friar petition from St. Andrews in 1466, to which Dr. Maitland Thomson appends an epilogue.

THE death occurred at Edinburgh on Monday of the Rev. Dr. James Oswald Dykes, Principal-Emeritus of Westminster College, Cambridge. Ordained a minister in 1859, Dr. Dykes won great repute as a preacher during the nineteen years he filled the pulpit of Regent Square Presbyterian Church, London. He made many contributions to theological literature, including 'On the Written Word' (1868), 'Beatitudes of the Kingdom' (1872), 'Sketches of the Primitive Church' (1874), 'Abraham the Friend of God' (1877), 'Laws of the Ten Words' (1884), and 'Studies in the Epistle to the Romans' (1888). His last published work was the Cunningham Lectures on 'The Christian Doctrines of Creation and Providence.'

AT the Annual Meeting of the New Spalding Club, held in Aberdeen on December 29th, it was reported that Dr. Robert M. Wilson had consented to edit the volume dealing with Agriculture in North-Eastern Scotland, a project which had fallen through owing to the death of Dr. William Alexander, who had undertaken the editorship. During the past year there had been issued to members 'The Records of Inverness,' Vol. I., edited by Mr. W. Mackay and Mr. H. C. Boyd. Two other volumes are at present in the press: 'The House of Gordon,' Vol. III.; and 'The Gordons under Arms,' compiled by Mrs. Skelton.

Their forthcoming publications include 'The Records of the Society of Advocates in Aberdeen,' by Mr. J. A. Henderson; 'Folk Music and Song of the North-East of Scotland,' by Mr. Gavin Greig and the Rev. J. B. Duncan; 'Selections from the Records of the County of Banff,' by Mr. James Grant; 'The Records of Inverness,' Vol. II.; 'Bibliography of the Shires of Aberdeen, Banff, and Kincardine,' by Mr. Kellas Johnstone; 'Records of the Scots College,' Vol. II., by the Rev. W. Forbes Leith, S.J.; 'The Rise of Natural Science in the North of Scotland,' by Prof. Traill; and 'The Register of Baptisms in St. Andrew's Catholic Church, Braemar' (1703-57).

THE death was announced on December 29th at Holytown, near Glasgow, of Mr. Alexander Riach, for twenty-three years editor of *The Edinburgh Evening Dispatch*. Mr. Alexander Riach was a native of Elgin, and became an operator in the old Telegraph Company before the service was taken over by the Government. For a time in Aberdeen, he moved to Edinburgh, and was selected to take charge of the Edinburgh end of *The Scotsman* special wire to London. In 1870 he accepted a sub-editorial position on *The Scotsman*; between 1883 and 1886 he held a similar position on *The Daily Telegraph*, but returned to Edinburgh to

be first editor of *The Edinburgh Evening Dispatch*, which under him was raised to success.

An early and lifelong friend of Mr. J. M. Barrie, Mr. Riach printed some of the earliest contributions from his pen. It was the perusal of some of these in the *Dispatch* which led Sir W. Robertson Nicoll to introduce Mr. Barrie to a wider public.

MESSRS. PUTNAM have just published a translation from the French of Colette Yver's 'Love versus Law,' a love-story in which both hero and heroine are lawyers in the French Courts of Justice. The hero does not progress in his profession, brilliant though he is; while, on the other hand, his wife is amazingly successful. The story contains a picture of the new woman of France. There are actually thirty lady barristers practising at the French Bar to-day, and M. Robert, the famous French criminal lawyer, drew a flattering picture of his lady colleagues when he delivered a series of lectures (organized by the feminine Institute of Law) to the Lyceum Ladies' Club in Paris.

So far back as 1878 the First and Second Diaries of the English College at Douay were published under the auspices of the Fathers of the London Oratory. The Catholic Record Society has taken up this great work, and Vols. X. and XI., comprising the Third, Fourth, and Fifth Diaries, together with the Rheims Report, 1579-80, which was supposed to be lost, were posted to the members of the Society during last week. These two volumes have been edited by Dr. Edwin Burton, of St. Edmund's College, Old Hall, and the Rev. Thos. L. Williams, of St. Edmund's House, Cambridge.

The Seventh Diary will not be printed for some time, for it is hoped that the Sixth, which is missing, may yet be found, and so be able to appear in its proper sequence.

MR. FRANCIS ESPINASSE, formerly well known as a journalist, and one of the Brethren at the Charterhouse, died last Wednesday morning. Born at Edinburgh in 1823 and educated at the University there, he came to London in 1843 as assistant at the British Museum. He became an intimate friend of the Carlyles, and his literary career owed much to Carlyle's advice. Later, as secretary, journalist, or editor, he worked in Manchester and Edinburgh. He published 'Lancashire Worthies' (1874-7), and, in the 'Great Writers' Series, 'Voltaire' (1892) and 'Renan' (1895). He contributed extensively to the 'Dictionary of National Biography.'

MR. LEONARD HUXLEY has edited and gathered into a single volume the educational passages from the writings of Matthew Arnold, laying under contribution his unpublished reports as Inspector of Schools as well as his published works. The volume will be published by Messrs. Smith & Elder on the 18th inst.

LAST Tuesday evening Mr. Alfred Tennyson Dickens died suddenly at the Hotel Astor, New York. He had been giving readings in the United States from his father's works. Last year he visited London, and was new to audiences, having emigrated early in life to Australia, where he was joined by a younger brother, E. Bulwer Lytton Dickens. He was the eldest survivor of the brothers, and was born in 1845 in the house in Devonshire Terrace.

THE January issue of *The Book Monthly* gives prominence to the question of the overcrowding of the autumn publishing season. As the subject was discussed by us so far back as our issue of January 1st, 1910, we make a quotation from our article, entitled 'The Publishing Season and the Book-Trade' :—

"Is anything really gained by this crowding of books into Seasons? Would the public interest wane if the autumn and winter flood was reduced, and there was a chance all the year round—even during what we are accustomed to call our summer—to choose from a larger array of new books? We do not believe that the public would notice the reduction in the autumn and winter, and it would certainly profit by the more equitable disposition throughout the year."

AMONG the lectures announced by the University of London are 'Italian Literature from Dante to Petrarch' on Tuesdays, and 'Italian Literature from Foscolo to Leopardi' on Fridays, both beginning next week, by Dr. Antonio Cippico; and 'The Phonetics of English' on Mondays, beginning on January 15th, by Mr. D. Jones.

Classical students can hear Prof. E. A. Gardner on 'The Visible Surroundings of Greek Life' on Fridays, beginning on January 19th; while on the 22nd Prof. H. E. Butler begins a Monday course on 'Alexandrian Poetry and its Influence on the Poetry of Rome.'

MR. JOHN LANE will publish next Friday 'Napoleon and King Murat, 1808-1815: a Biography compiled from Hitherto Unknown and Unpublished Documents,' by M. Albert Espitalier, translated by Mr. J. Lewis May.

An interesting work is about to be published by Messrs. Kegan Paul from the pen of Arthur Lillie, who died so recently as November last. He spent years of his life in India, and has written largely on Buddha and the influence of Buddhism on Christianity. The new work is entitled 'Rama and Homer,' and seeks to trace similitudes between the Iliad and Odyssey and Ramayana, the epic of Hindustan.

WE regret to announce the death of the Russian writer N. N. Zlatovratsky on December 23rd. He belonged to the so-called school of folk-novelists. The writers of this school are pure idealists: they describe the life of the peasant and labouring classes, and believe that through them the educated classes can reach a higher level of civilization if only they will study their customs and philosophy.

The works of Zlatovratsky show how tenderly and sincerely he loved the peasants, how deeply he respected them. But notwithstanding his idealism Zlatovratsky always remained a realist. His more important works are 'Everyday Life in the Village,' 'Golden Hearts,' 'Peasant Jurymen,' and 'Foundations.'

IT is but natural that the interest evoked by Mrs. Allen Harker's delightful story, 'Miss Esperance and Mr. Wycherly,' which we favourably reviewed in our issue of October 17th, 1908, should have made its readers desire to hear something more of the benevolent tutor, whose reform from an unfortunate weakness was so delicately brought about. Among the earliest novels to be published in the New Year by Mr. Murray will be 'Mr. Wycherly's Wards.'

*The Times* of Tuesday last had an important letter, carrying eight representative names as signatures, suggesting that the Crystal Palace should be used for a National Folk-Museum. It was argued that at the present time—such is the growing dearth of material—it will probably be found more difficult to form a folk-museum in England than in any other country; and, if the enterprise is further postponed, it will be yet harder. Such museums have been established in the Scandinavian capitals, in Moscow, Berlin, Paris, Budapest, and Sarajevo.

The Museum at Stockholm furnishes the nearest parallel to what is here proposed, illustrating the folk-culture of the Scandinavian peninsula—especially the daily life, occupations, and amusements of the peasantry. Affiliated to the Stockholm Museum is the Open-Air Museum at Skansen, where ancient cottages, farm-buildings, churches, and mills have been re-erected and appropriately furnished, and where there is a dancing-floor for the performance of national dances, as well as a collection of living examples of Swedish mammals and birds.

The letter goes on to show in some detail how the Crystal Palace and its grounds might be made to fulfil a similar purpose, by the collection within the building of characteristic English products of all epochs, and objects illustrative of the different phases of English life; and by the erection in the grounds of ancient buildings from different parts of the kingdom, and of different ages.

MESSRS. PIERRE ROGER & CIE. of Paris have arranged to include in a series of books of travel published by them Mr. Hamilton Fyfe's 'South Africa To-day.'

RECENT Government Publications of interest to our readers include University Education in London, Fourth Report (1*l*2*d*.); Civil Service Examination Papers for Officers in the Army in Modern Foreign Languages, October, 1911 (1*s.* 1*d.*); Army Qualifying Examination Papers, September, 1911 (6*l*2*d.*); Catalogue of MSS. in the Museum of the Record Office (8*d.*); and Army Review, January, 1912 (1*s.* 4*d.*).

## SCIENCE

*The Thunderweapon in Religion and Folklore: a Study in Comparative Archaeology.* By Chr. Blinkenberg. (Cambridge University Press.)

THERE can be no doubt about the great value of Dr. Blinkenberg's monograph on the thunderweapon. The collection of material is in itself a piece of research for which the scientific world will be grateful to him. He goes into great detail with regard to the evidence from Denmark; and the need of exact regional surveys in regard to the distribution of folk-customs is illustrated by the curious fact that in this comparatively small country we find no fewer than three kinds of thunderstone—the prehistoric flint-weapon, the belemnite, and the echinite—each of which has as an object of superstition a particular district more or less to itself. Carrying the investigation further afield, the author has attempted, by means of a wide search amongst literary sources of information, to map out the distribution of this type of belief for the entire world. It is thereupon found to be held almost universally in Europe (including ancient Greece and Rome) and in Asia (including Indonesia). In Africa it is not rare, being well represented, for instance, on the Guinea Coast. The author, by the way, knows the bronze imitations of stone-axes from Benin, but does not appear to know the actual stone-axe from the same place, which is to be seen in the special showcase devoted to this class of cult-object in the Pitt-Rivers Museum at Oxford. As for the examples reported from America, he is probably right in supposing the idea to have been introduced by Europeans, since no native term for the thunderstone has ever yet come to hand.

When we turn to the theoretical side of the book, we have only to complain that the author's scientific caution and moderation are almost too great; so that, whilst indicating a new interpretation of the facts, he perhaps hardly pushes it home. The usual explanation has been the one so well set forth in Tylor's 'Early History of Mankind,' to the effect that people who had passed out of the stone-age, and forgotten the original use of the flint implements, perceived them to be mysterious when they came upon them by chance, and hit upon this theory of their connexion with the thunder. Dr. Blinkenberg's facts about the distribution of the belief would certainly seem to show that, where stone-weapons are still in their hey-day, as in Australia, America, and the Pacific, there is no tendency to connect them with the thunder. He argues, however, from the wide distribution in the Old World that the superstition must go back to the stone-age. His notion is that primitive man likened the effects of the lightning to the crash

and flash of sparks that followed on one of his own more powerful applications of his flint-axe. This view is, of course, psychologically tenable, but rests on no direct proof. Nor, again, can any great importance be assigned to his contention that to thunderstones ideas are attached characteristic of primitive religion such as taboo; since an advanced culture, such as that of the Romans, may remain impregnated with notions of this kind. If, on the other hand, there were any reason to suppose that the belief in question originated in a single centre, and thence spread by means of migrations or cultural contact, then there would indeed be good reason for postulating a very high antiquity for it. Dr. Blinkenberg evidently inclines to this hypothesis, but it is just here that he appears afraid of a whole-hearted advocacy of monogenesis—such as has recently become fashionable in cultural anthropology. As it is, he contents himself with some very interesting proofs that early in the bronze age we find side by side the Mycenaean cult of the double-axe of bronze and the Assyrian cult of the single-edged bronze axe; this points, he thinks, to a parallel evolution from some earlier form which can only have been a cult of the stone-axe. On the whole, however, it is perhaps wiser to aim at solidity rather than brilliancy of handling in a subject so intricate and obscure. By building broad rather than high, Dr. Blinkenberg has built to last.

## SOCIETIES.

**BRITISH ACADEMY.**—Dec. 15, 18, and 22.—Prof. R. A. Stewart Macalister, late Director of Excavations for the Palestine Exploration Fund, delivered the Schweich Lectures on Biblical Archaeology, his subject being 'The Philistines, their History and Civilization.'

In the first lecture he dealt with recent researches and discoveries, and briefly traced the development of Cretan civilization as the source from which the Philistine nation had most probably sprung. In the second lecture he discussed the problem of the Philistines with reference to the Old Testament and Assyrian records, and the traditions of the people among the modern peasants of Palestine. In the last lecture the organization of the Philistines, their country and cities, their language, religion, and art, were discussed from the point of view of recent investigations.

The lectures will be issued in *extenso* as one of the volumes of the series of Schweich Lectures.

**LINNEAN.**—Dec. 21.—Dr. D. H. Scott, President, in the chair.—Miss R. M. Cardew, the Rev. H. Friend, and Miss E. M. Wakefield were admitted Fellows.—Sir J. M'Crone Douie, Mr. J. W. Haigh Johnson, and Miss B. Lindsay were elected Fellows.—The Rev. H. Friend read his paper entitled 'Some Annelids of the Thames Valley,' which was discussed by Prof. A. Dendy and the Rev. T. R. R. Stebbing, the author briefly replying.—Mr. W. C. Worsdell gave a lantern exhibition of a series of slides showing abnormalities in fungi, and explained his views on the causes which produce them. Prof. F. O. Bower, Prof. D. T. MacDougal (visitor), the Rev. T. R. R. Stebbing, Prof. A. Dendy, Dr. Staph, Miss E. M. Wakefield, Miss E. N. Thomas, and the President joined in a discussion, and the exhibitor replied.—Dr. A. B. Rendle showed specimens obtained in 1911 of the dissected leaf-form of horseradish, *Cochlearia Armoracia*, and Dr. Staph referred to one or two points suggested by the specimens.

**MICROSCOPICAL.**—Dec. 20.—Mr. H. G. Plimmer, President, in the chair.—Mr. Rousset described a reflecting microscope by John Cuthbert, which had been presented to the Society by the Committee of the Quekett Microscopical Club. Mr.

Rousset traced the history of the reflecting microscope from 1672, when Isaac Newton first suggested its construction to the Royal Society, down to 1827-8, when Cuthbert, at the suggestion of Dr. Goring, produced the design exhibited.—Mr. F. Shillington Scales gave a lecture on 'The Photomicrography of the Electrical Reactions of the Heart.' He described the principle and construction of the Einthoven string galvanometer, with especial reference to the optical arrangements and the methods of photographing the movements of the wire, resulting from the differences in potential set up by the heart-beat. Photomicrographs of the movements of the hearts of various animals under the influence of drugs were also shown.—The Rev. Hilderic Friend read a paper on 'British Tubificidae.'

## MEETINGS NEXT WEEK.

- MON. Royal Academy, 4.—'Landscape,' Sir W. B. Richmond.  
London Institution, 5.—'Learned Greek Women: Sappho and Aspasia,' Mr. W. L. Courtney.
- TUES. Surveyors' Institute, 8.—'The Tendency of Recent Modifications in the Building Classements,' Frank W. Hunt.
- TUES. Royal Institution, 3.—'The Play of Young Animals,' Prof. P. Chalmers Mitchell. (*Juvenile Lecture*.)
- ASIA. 4.—'Carchemish,' Mr. D. G. Hogarth.
- INSTITUTION OF CIVIL ENGINEERS, 8.—'Reinforced Concrete Wharves and Warehouses at Lower Paddington Station,' Mr. S. H. Elton. (*Engineering Determination of the Stresses in the Steel and in the Concrete of Reinforced Concrete Columns*.) Mr. W. U. Popplewell; 'Composite Columns of Concrete and Steel,' Mr. W. H. Burr.
- COLONIAL INSTITUTE, 8.30.—'Some Impressions of Australia,' Prof. G. E. Hart.
- WED. SOCIETY OF ARTS, 5.—'Soap Bubbles,' Lecture II., Prof. G. V. Boys. (*Juvenile Lecture*.)
- GEOPHYSICAL INSTITUTE, 8.—'On a Late Glacial Stage in the Valley of the River Lea, subsequent to the Epoch of River-Drift Man,' Mr. R. A. F. Smith-Worrell.
- THURS. ROYAL, 4.30.—'On the Propagation of Waves through a Stratified Medium with special reference to the Question of Reflection,' Lord Rayleigh; 'On the Variation of the Specific Heat of Water, with Experiments by a New Method,' Prof. H. L. Callendar. (*The Measurement of the Semipermeable Membrane and a New Method of determining Osmotic Pressure*.) Prof. F. T. Trouton.
- London Institution, 6.—'Beethoven: the Man and his Music,' Mr. C. Egerton Lowe.
- INSTITUTION OF ELECTRICAL ENGINEERS, 8.—'Some General Principles involved in the Electric Driving of Rolling Mills,' Mr. C. A. Abbott.

## Science Gossip.

THE New Year Knights include Dr. E. B. Tylor, the honoured leader and master in anthropology; Dr. W. F. Barrett, a distinguished exponent of physical and psychical research; Dr. J. H. Benson, President of the Royal College of Physicians, Ireland; Dr. R. J. Collie, well known as a writer on the medical side of workmen's compensation; Dr. J. M. Davidson, a specialist in X-ray work; and Mr. A. B. Kempe, a barrister who has devoted much time to mathematics.

MESSRS. MACMILLAN & Co. have arranged to publish shortly a new volume of their "Science Monographs," entitled 'Researches in Terrestrial Magnetism,' by Dr. C. Chree; 'Spices,' by Mr. Henry N. Ridley, Director of Botanic Gardens, Straits Settlements; and 'Milk and the Public Health,' by Dr. William G. Savage, County Medical Officer of Health, Somerset.

THE total rainfall at Greenwich in December was 4·02 in., which goes far to make up the deficiency that might have been caused on the year's whole record by the four dry months, June to September, which together produced only 5·04 in. of rain, as compared with an average fall for the period of 8·93 in. The total fall in the last three months of 1911 was, however, nearly 4 in. in excess, and the yearly average, deduced from the records of the sixty-five years 1841-1905, has been all but reached. The average fall in December is 1·83 in., so that 4·02 in. is unusually high for the month; but a slightly greater amount was recorded in 1872; and in 1868, which was a year with a hot and dry summer like that of last year, the December rainfall reached 5·45 in.

THE sunshine record at Greenwich during December was also in excess of the average, and the month generally was warm—the

mean daily temperature being  $44^{\circ}.5$ . Again in comparison with the year 1868, it is found that the mean daily temperature of December of that year was higher still— $46^{\circ}.1$ . In fact, the winter of 1868-9 was generally warm, the coldest of its months being March.

A DATUM that should be fundamental in meteorology treated as an exact science is the solar constant of radiation, or the number of heat-units that would be received from the sun in each unit of time by a square unit of the earth's surface when the sun is in the zenith, if cloud and atmosphere generally were absent. This quantity is difficult of determination, yet its value is found, and though these results, obtained by different physicists, are diverse, there is a broad uniformity. It is now pretty generally recognized that the solar constant varies by about 5 per cent of its value; but no effect, such as might be ascribed to this as cause, has been detected in meteorological records.

## FINE ARTS

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*Michel Angelo Buonarroti.* By Sir Charles Holroyd. (Duckworth & Co.)

"I HAVE finished the chapel which I painted. The Pope is well satisfied, but other things do not happen as I wished. Lay blame on the times, which are unfavourable to Art."

Thus during the height of the Renaissance, while supremely accomplished masterpieces were in the making, we find the artist uttering the same complaint with which we are familiar to-day; nor will any one who reads Buonarroti's life, with its record of wars and other violent material interruptions, doubt that the complaint was justified. Sir Charles Holroyd does not paint Michel Angelo as, under stress of danger, the definitely craven character depicted by M. Rolland in his recent biography. The present work simply adds a running commentary to Condivi's life, with copious extracts from the master's letters (mainly demonstrative of filial piety), and an appreciation of his art which, while it hardly shows lack of insight, yet, through generously neglecting to pry into the occasional instructive weakness of a genius, fails somewhat to make clear to the ordinary reader the precise nature of his strength. From an artist like Sir Charles Holroyd we could have tolerated greater detail in the treatment of technical matters, and a franker acknowledgment of those secret irreverent reservations which qualify even the most hearty admirations of the actual practitioners of an art. The desire above all things to do justice to the greatness of his theme even leads him to exaggeration when, dealing with the three successive days on which the Adam of 'The Creation' was painted—first down to the collarbone, then down to the hips, and the legs last of all—he declares: "Such power of work and of finish is utterly inconceivable to any artist of to-day. Some will even excuse the imperfection of the study of a head by saying that they had only three

or four sittings." Speaking, as he expressly does here, of the quantity and complexity of a work, and not of its quality, the writer is likely to mislead the ignorant, while the initiated will be tempted to smile at yet another critic determined to exalt the art of the past at his contemporaries' expense. Neither in scale nor in complexity, of course—but in quality only—is this three days' work at all extraordinary. As for scale, a scene-painter can do a complete "set" in forty-eight hours; and, in the matter of complexity, think of the "double pages" done in half that time, and crowded with figures, which the weekly illustrated papers gave us a few years back. What is rare in our days is the power of painting a figure thus cold-bloodedly in sections without loss of spirit. Of two impossibilities, we could more readily believe in a modern artist who should throw off an "Adam" in one day, than in one who should build it up in three.

In this new edition the translation of Condivi has been retouched by the light of Mr. Herbert Horne's published version; and it is pleasant also to find acknowledgment that several suggestions made in the first edition—notably, the removal to the Academy of the unfinished statues formerly in the Boboli Gardens—have been carried out by the authorities at Florence. These half-disengaged figures are among the finest results of the great, but much-disturbed activity on which we can imagine the artist looking back with so divine a discontent. A phrase in his letters deserves quoting because it is so typical of a severe intellect afflicted by age.

"About the staircase of the library," he writes, "of which so much has been said to me, there comes into my mind, as in a dream, the image of a certain staircase, but I do not believe this can be the one I then thought of, for it seems so stupid."

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## OUR LIBRARY TABLE.

THE issue of *A Catalogue of an Exhibition of Old Masters in Aid of the National Art-Collections Fund, Grafton Galleries, 1911* (Lee Warner), impels us to refer to the great success which attended the efforts of the Committee of Selection. The Exhibition formed a less sensational triumph than that held in the same galleries two years previously, but was hardly, if at all, inferior to it in the high standard of quality and note of distinction of the pictures, a large proportion of which were previously quite unknown to the general public. The student of the history of art, if prevented from seeing them, would do well to avail himself of such opportunity of acquaintance as the issue of the present Catalogue affords. It contains eighty full-page plates in collotype and one in photogravure, and they are on a scale sufficient to afford a just impression of tones. If it had then been possible to produce such a record, what a treasure to its fortunate possessors would the catalogue of the Manchester Exhibition of 1857 be to-day!

The present Catalogue, like that of the exhibition of two years earlier, is emphatically one for the collector to cherish. For the

student it possesses an obvious advantage over its predecessor in the larger number of works chosen for reproduction; the variety of its contents and their wealth of material may be surmised from the mention of plates of the four Duccios from Mr. R. H. Benson's collection, of three Signorellis, five Rembrandts, and four plates of the wings of the Van der Goes altarpiece lent by His Majesty the King from Holyrood.

The editing of the work has been admirably done. The names of both Mr. Roger Fry and Mr. Maurice Brockwell appear on the title-page, the latter being mainly responsible for the compilation of the catalogue, which contains exact descriptions and discussions of questions as to provenance. The results of recent research are stated with considerable detail in cases where criticism has been most active. Perhaps at times, as in the case of the picture at Brant Broughton, which Mr. Berenson claims to be the central panel of an altarpiece executed by Masaccio for the church of the Carmine at Pisa, the citation of extracts from various opinions may leave the decision rather unnecessarily involved, but this in a catalogue is preferable to the dogmatic note which may be, and often is, the alternative. The time of issue of the volume has also allowed of the insertion of some expressions of opinion from various critics at the opening of the exhibition, thereby enhancing the completeness of the record. We should add that the book is not dear in view of the quality of its contents.

*The Book of Bridges*, by Edme Arcambeau, with eighteen illustrations in colour by Jessie M. King (Gowans & Gray), is a picture-book of considerable interest, the letterpress, which has an interest of its own, being subordinate to, and merely descriptive of, the illustrations. The eighteen water-colour sketches are remarkable examples of subjective impressionism.

The book describes and depicts a portion of the Seine as it flows through Paris, from the Pont d'Alfort, near the junction with the Marne, to the Pont de Solferino, opposite the Tuilleries Gardens. Some of the pictures are more recognizable as views of riverine Paris than that of the Pont Neuf, and many of them are beautiful, however fanciful the artist's vision. Especially pleasing are a peep through an arch of the Pont Royal towards the Pont de Solferino—a peaceful rural study with flowers and trees in the foreground—and a line of rocks barring the horizon, and the Pont de Tolbiac, giving the impression of a tidal estuary sweeping out to sea beneath the walls of a feudal castle. It would have been interesting if the accomplished artist had put side by side with each of her studies a photograph of the same view, to show what appeals specially to the educated eye of the expert. Miss Jessie King must, we think, have made her sketches soon after dawn on spring mornings. This would account for the tender green verdure in a smokeless atmosphere, but not for the complete absence of life from the busy banks of the Seine in matutinal Paris.

M. Edme Arcambeau's share in the volume is an admirable description of the scenes portrayed, illustrated by quotations from M. Georges Cain and other writers who know their Paris. His own protest against the projected demolition of the Pont des Arts is forcible and just. If he is a Frenchman, and the text as it stands is written by him, he has acquired a marvellous command of English. If it is a translation, we offer our compliments to the translator.

## OLD MASTERS AT THE ACADEMY.

At present it is probable that these exhibitions, like those at the Grafton, do but facilitate the departure (which all alike deplore) of reputed masterpieces from this country. The question of State interference with this exodus, which Mr. MacColl has recently raised once more, is doubtless economic rather than artistic. On the face of it, it appears that the million of potential expenditure he asks for would almost certainly prove a profitable investment from the national point of view. From the standpoint of one primarily interested in contemporary artistic activity, however, it appears possible that, once effectively denuded of its stores of inherited art, the country might display a more active interest in the work of modern schools, and that this work warmed by patronage and with the cliché of European critical approbation upon it, might cross the Atlantic at an enhanced price when duly matured.

From neither point of view need we mourn unduly if the collection of Sir Joshua's works in the first room at Burlington House finds a home outside these islands. In the full-length of *Anne, Duchess of Grafton* (12), the gorgeousness of costume is decently subordinated to the simple backward sweep of line which is the *raison d'être* of the picture. The *Dr. Johnson* (2) is wonderful as a replica, but still by no means equal to the original in the National Gallery. The *Portrait of Frederick Howard, fifth Earl of Carlisle* (4), is adroit and expressive, with the failing (typical of the school) of a head somewhat empty in comparison with the elaboration of the accessories. There are other capable things, yet the general effect of the painting in the room is at once dull and pretentious, as fashionable portrait-painting naturally tends to be.

The group of Primitives in the next room is also not of the first importance, in spite of the great names displayed. The Giovanni Bellini (*St. Francis of Assisi*, 41) appears to be generally admired, and certainly the details of landscape and accessories are very interesting and well painted; but it has neither the technical beauty of Bellini's best work—being, indeed, singularly oily in quality—nor the plastic simplicity and massiveness which in an occasional design make us think of this painter as unconsciously among the greatest of masters. Nevertheless, it is clearly an important work, with a certain stark blackness more reminiscent of his altarpiece in the Frari than of his other more sensuous vein, which would have seemed more suitable for the subject. The little Mantegna alongside (42) is rather small and dry—not perhaps on that account uncharacteristic of the master in works of this character; but neither as decoration nor as drama does it do justice to the powers of a master of both. *The Virgin and Child with St. John* (40), ascribed to Botticelli, is much less admirable. The choice of type is conceivably that of the painter alleged, but the draughtsmanship is hardly that of Botticelli in any of its various phases. Another *Virgin and Child* (44), attributed to Cima, is very characterless, but with a certain technical accomplishment. A third *Madonna and Child* (43), ascribed to Lorenzo di Credi, is indifferently painted, but shows a good sense of pattern. Even Gheeraert David's *Descent from the Cross* (47) is not quite a first-rate example, careful and modest painting as it is.

Of the seven canvases exhibited under the name of Rembrandt, Mr. Boughton-Knight's *Cradle* (51) appears to us the finest. *Elisha and the Shunammite Woman* (59) is an attractive example of the influence

of the master upon a less masculine mind; yet it is in many respects more satisfactory than the *Portrait of a Man* (52), which seems evidently authentic, but presents a vivaciously modelled mask rather than a head. That handling so eloquent as that of this face and hand should be to some extent irrelevant to the purpose of the picture as a whole is not quite uncharacteristic of Rembrandt, whose intense interest in humanity often overrode his respect for pictorial coherence. Many will prefer this spontaneous if unprincipled grappling with the difficulties of presentation to the brilliant and plausible, but somewhat empty *Portrait of a Cavalier* (81), which, while conceivably a poor original work, might almost equally well be a supremely capable forgery.

Only less great than that of Rembrandt, the names of Rubens (113 and 140) and Tintoretto (103 and 107) may be found attached to works of considerable size, but very moderate merit. One of the most pressing duties of criticism is to discredit the prejudices due to the vulgar worship of signatures which stands in the way of any sincere appreciation of art to-day. It is doubtful whether any of the works hitherto cited occupy the place in our affection which is won by certain minor canvases by admittedly minor artists. First among these are a series of landscapes of extraordinary beauty—two by Jan van Goyen (78 and 82), two by Claude Vernet (139 and 141), and one by Hogarth (118). All these are expressed in terms of a convention with which we have long been familiar, but in each the painter uses his idiom with a high degree of spontaneity to deal with subject-matter in which he is completely absorbed. Only a little less perfect are two figure pieces by Hogarth: *The Painter in his Studio* (153), in the vein of Vermeer, and an example of childish portraiture, *Gerard Anne Edwards* (151). Romney's *Mrs. Canning and Child* (124) is the most sincere example of the fashionable portraiture of the eighteenth century; while of the other portraits, Lely's *Young Widow* (85) captures us by sheer compactness and craftsman's skill, and Cuyp's *Portrait of a Young Girl* (77), if less brilliant than the portraits shown in the same galleries a few years back, holds the attention by its intimacy of characterization.

Necessarily to be considered apart from the rest of the exhibition, and indeed constituting an exhibition in itself, is the collection of the work of the late E. A. Abbey in the last four rooms. The Academy has generously represented the achievement of the artist, who, by as generous a bequest, demonstrated his belief in the continued usefulness of the institution. It is an apotheosis of the art of drawing from the model, which, after all, is probably what the majority of Academicians are most honestly united in believing in. It is probably a general, and on the whole benevolent, poverty which has been the prime factor in forcing artists to choose one of two methods of cheapening the cost of producing a painting. They have either been obliged to reduce their subjects to such a simple and everyday affair as can really be studied all together at no great expense, or more rarely they have embarked on the art of using for purposes of design such stock of knowledge—knowledge of structure, of character and environment, of the principles of light and shade, of perspective, and of movement—as a life of generalized study may store up within them. There can be little doubt that in the long run both these courses of action will be seen to evolve an

art more logical, more unified, more truly homogeneous, than the brilliant compilations of Mr. Abbey, which are, after all, but a clever compromise. At the same time, just because we believe his work will speedily become out of date, we anticipate for him a niche in art history, though principally for the pen drawings of the period of the 'English Songs.' It is easy to say that such works as *The Noble Patron* (298), or the drawings for *The Leather Bottel* (307), for *Sally in our Alley* (302 and 308), for *Phyllida Flouts Me* (271), lack concentration and coherence if judged from a severe standard of aesthetics; but they are superbly true to the artist's standard of aesthetics, which sufficed to keep his touch at once eager and delicate, so that there are perhaps a score or more of drawings to be picked out of this collection which should have an interest akin to Watteau's as an historically exact record of phase of fancy. The beauty of these drawings and of fragments in the others is a little lost in so large an exhibition, which gives an impression of mere restless copiousness. The group of oil paintings in the Octagon Room, on the other hand, is admirably arranged. The pictures never looked so well before, and we should not be surprised if they were to provoke a resurgence of imitation by the younger exhibitors at the Royal Academy.

## LANDSCAPES AT THE ROYAL WATER-COLOUR SOCIETY'S GALLERY.

At the seventeenth of these annual landscape exhibitions a group of pictures by the late J. Aumonier recalls to us that the death of Mr. Abbey is not the only loss art and the Academy sustained during the past year, and it seems an odd oversight that the institution which for so long a term of years could count upon the assistance of so accomplished and sensitive a painter should not have included a memorial group of his work in the present exhibition at Burlington House. *Wrangle* (6) is the best picture now showing in Pall Mall, delightfully dainty in texture, with the varied resourcefulness of touch which comes of long experience taxed to the utmost by an eye which sees in nature a great deal to suggest. The larger *Handborough Farm* (7), if not quite so easy and spontaneous, has the same wonderful quality of execution—notably in the sky, with its extraordinarily bold use of dragged paint. This subtle technical variety is the hall-mark of the best nineteenth-century painting, and for a time at least we shall almost inevitably lose it in our search after greater simplicity of design. *Ambersham Common* (1) and *Handborough Mill* (3) are other excellent examples of the painter whose work constitutes the most important exhibit in the present show.

The list of exhibitors on this occasion differs considerably from that of the last year or so. We have no longer the work of Messrs. Peppercorn, Mark Fisher, and Austen Brown; and it cannot be said that Mr. John Lavery, Mr. Adrian Stokes, and Mr. Lamorna Birch are adequate substitutes. Of the original group of painters, Mr. James Hill (in 12, *Wareham*) and Mr. Leslie Thomson (with *Near Wroxham*, 47) have each one admirable picture. Mr. Hill shows still in his other work the besetting sin of concentrating his attention as a draughtsman upon such form—often small and trivial enough—as profiles sharply, to the neglect of the line of cleavage between the general mass of light and shade, which, vaguely defined perhaps to the eye, is essentially structural to the sense.

### WATER-COLOUR DRAWINGS AT MESSRS. TOOTH'S GALLERIES.

*Shanklin, Isle of Wight* (28), by F. Williamson, is, in its rather dry fashion, so accomplished and sincere as to be on the whole the most estimable work in this collection of somewhat uninspired water-colours. Amid such surroundings we can understand how Israëls (13), Fortuny (17), and W. Hunt (36) got their reputations. The catalogue contains many respectable names, like those of Callow, J. Syer, and Sir John Gilbert, but the actual drawings are disappointing.

### Fine Art Gossip.

WITH the generous assistance of Lord Strathcona, Sir Julius Wernher, Lady Wantage, and others, Mr. A. G. Temple has been able to acquire for the permanent collection at the Guildhall the Pre-Raphaelite picture of "The Cavalier and the Puritan," by W. S. Burton.

We congratulate Mr. Frederick Wedmore, an art critic and writer of distinction, on his knighthood.

MURILLO's "Immaculate Conception," at the Museum of Seville, has been partially destroyed through careless cleaning. The flesh tints of the cherubs, painted by thin glazes, have been completely dissolved by a spirit employed by the restorer, Virgilio Mattoni, who has been arrested, and is now awaiting trial under the Spanish law which forbids any person to attempt to restore a painting in a public gallery without formal authority from the Academy of Fine Arts.

AN IMPORTANT EXHIBITION of drawings and water-colours, opened last week at the Galerie Druet, 20, Rue Royale, Paris, reveals the increasing attention paid to water-colour by modern French artists. M. Marquet's luminous impressions of Morocco, M. K. X. Roussel's pastoral idylls, and the nude studies of M. Francis Jourdain and M. Manguin are notable contributions to a collection which also contains lyrical charcoal drawings by M. Paul Signac, some curiously expressive studies of cats by M. Kees van Dougen, and characteristic works by MM. Alcide Le Beau, Bonnard, Camoin, Maurice Denis, Georges d'Espagnat, Jules Flandrin, Othon Friesz, Hermann Paul, Valotton, and Valtat.

VISITORS to the important exhibition of Italian portraits held at Florence recently will be glad to have a permanent and illustrated record which appears in the new number of *Les Arts*, and in which over forty of the portraits and portrait groups are reproduced.

M. ROLL has decided to retire from the presidency of the Société Nationale des Beaux-Arts, which he has held since Carolus Duran took over the direction of the Villa Médicis. It is expected that his successor will be either M. Rodin or M. Albert Besnard.

THE friends and admirers of the late Prof. Legros will be gratified to hear that his family has arranged to hold an exhibition of the paintings, drawings, goldpoints and crayons, medallions, and sculpture left by him. It will open at the Fine Art Society's, New Bond Street, on Friday in next week.

THE well-known painter Ludwig Voltz, whose death in his 87th year is announced from Munich, was one of a family of artists.

He was especially successful as a painter of horses and hunting scenes, and he was also a clever illustrator.

A FORETASTE of M. Rodin's shortly expected volume on "Les Cathédrales" is given in the current number of the *Revue Française*, which contains a paper by Madame Judith Cladel based on unpublished notes by Rodin about the cathedrals of France.

A ROMANCE MUSEUM is being founded at Lausanne by a society recently formed to collect old furniture, arms, glass, and other objects having an artistic or historical value in relation to French Switzerland.

THE COMMITTEE OF OLD-PARIS has petitioned the Ministry of Fine Arts to transfer to the Louvre Carpeaux's sculptured group "La Danse," considered to be his masterpiece, which, owing to its present position in the open, is exposed to the danger of being permanently injured by the weather.

SIR GUY LAKING has acquired for the new Historical Museum of London the greater portion of the collection of historical costumes and armour formed by the late Ernest Crofts, R.A.

THE NEW CAMPANILE at Venice, reconstructed on the model and on the site of the old tower, is now almost completed, and will be formally opened on April 25th.

A SOCIÉTÉ DES AMIS DU MONT-SAINT-MICHEL has been formed with the following objects: (1) To watch over the safety of the Mount; (2) to prevent the demolition of the ancient houses thereon; (3) to put into execution the decisions of the Ministry of Fine Arts for the preservation of the rock in its "primitive insularity"; and (4) to study all questions of interest to tourists in the neighbourhood.

### EXHIBITIONS.

SAT. (Jan. 6).—Mr. B. Barshoff, De la Bere's Water-Colours, Private View, Fine Art Society's Gallery.  
Sir Alfred East's Paintings and Drawings, Private View, Leicester Galleries.  
Mr. Alexander Jamieson's Paintings, Carfax Gallery.  
Mr. Walter Tandy's Paintings, Alpine Club Gallery, Mill Street, W.  
Mr. Walter Tyndale's Water-Colours, "An Artist in Egypt," Private View, Leicester Galleries.

### MUSIC

*English Folk-Carols.* With Pianoforte Accompaniment, and an Introduction and Notes. Collected in Various Parts of England by Cecil J. Sharp. (Novello & Co.)

THIS is another of those volumes by which Mr. Cecil Sharp has materially enriched our knowledge of the ancient folk-music of England. It contains carols which are for the most part new in form, if not entirely unknown by name in previous collections. Four of them—"God Bless You, Merry Gentlemen" (a title deliberately adopted in preference to the more usual "God Rest You Merry, Gentlemen"), "The Virgin Unspotted," "As I Sat on a Sunny Bank" (better known by its second stanza, "I Saw Three Ships come Sailing By"), and "The Ten Joys of Mary"—have a familiar text, but there, except in the first case, the familiarity ceases. Mr. Sharp always has some new form of melody, some new scale to propose, even in the

case of tunes which are not altogether unknown in previous collections. He also has developed a style of accompaniment for his folk-songs which is both tasteful and ingenious: a mixture of modern feeling with ancient modal harmony, the result of which justifies a certain anachronism in the method.

There is no field more suited for the display of the best qualities of folk-music, its sincerity and directness, than the carol. Certainly among Mr. Sharp's examples we have many charming specimens of the unconscious art of the country-side. Such modal melodies as "King Herod and the Cock" (i.), "The Sinner's Redemption" (viii.), and "The Little Room" (xvii.), or vigorous tunes like "Come, all you True Good Christians" (ix.), and "On Christmas Night" (x.), of a more modern type, are all delightful, and there are others equally good.

There is, however, a strain of pedantry in these collections which appeals, perhaps, to the expert in folk-music, but is a little annoying to the plain musician. Mr. Sharp makes it his boast that he obtains a true text by taking his tunes down from the lips of old men and old women living in country villages, yet we are not always sure that we can take these authorities quite so seriously as he does. The tune of the second version of "I Saw Three Ships" is plainly the childish ditty "Here We Go Round the Mulberry Bush," with a slight variation. No harm in that, because the same folk-tunes have often many uses; but the different fourth verse opens in a manner which certainly sounds as if the old ranter's hymn, "Here We Suffer Grief and Pain," had got mixed with it. Are we to assume that such an accidental admixture is improbable among these village musicians? If not, no tune can be beyond question. Mr. Sharp's experience is great, and doubtless his judgment in such matters is mature, but there is no other criterion of what is true tradition, and what is mere scattered reminiscence. Among so much that is excellent, we should hardly raise the question were it not for a rather pronounced flourish of trumpets in the Preface with which this volume is introduced. We think that it is as unnecessary to call upon us "to note the noble sweep" and "severe grandeur" of tunes which, after all depend upon the editor's power of selection and suitable setting, as it is to repeat the statement that no musician could write such airs. The discovery of their manifold beauties, which we do not wish to deny, should be left to the musical public.

### OUR LIBRARY TABLE.

*Music and Nationalism: a Study of English Opera.* By Cecil Forsyth. (Macmillan.)—"No book," says our author, "has been wholly devoted to giving an account of the forces which have influenced the Musical Stage in England." In the present volume he has attempted to fill that gap, but he has extended his scheme and briefly discussed "the more general relationships of

National life and Musical Productivity." This wider subject naturally comes first. "Why," asks Mr. Forsyth, "does one nation develop musically while another remains musically undeveloped?" For he declares that "all nations are equally musical," a statement, however, open to question.

"Outside chronic poverty," says our author, "there is only one factor which can have any deterrent effect on national musical development, and that is the acquisition of world-power." And, again, "It is England who has, since Elizabethan days, most devoted herself to the aim of World-Empire." Was there, then, no musical development when Byrd, Bull, Dowland, and Morley flourished? Was there not development throughout the seventeenth century, culminating in Purcell, who "faced the problem of lyrical drama, and found a solution of its difficulties, perhaps more satisfactory and artistic than any which had been offered by his contemporaries or predecessors"? After him, but only then, did the development cease. Within ten years after Purcell's death Italian opera appeared in London (*i.e.*, in 1705), and yet no English composer "drew the sword" bequeathed to him by Purcell, in order to repel the foreign invader.

During the eighteenth century no genius arose to carry on the development started by Purcell. Had his life been prolonged, enabling him to mature his gifts, and directly or indirectly to influence and stimulate rising composers, the story of English music would, we believe, have been very different.

Mr. Forsyth, in support of his theory, points to the Roman Empire, which for so long a period aimed at World-Empire: "No musical development of any sort took place." But at that time there was no art of music in the sense in which we now understand it. The cases of England and Rome are not parallel.

In discussing the wider question we have to a great extent answered Mr. Forsyth's narrower question: "Why is there no trace of connectedness in the history of English Opera?" "It is," as he remarks, "a history of hesitation, of intermittent effort, and of acknowledged failure." The German, we are told, has been able to "build up, brick by brick, an immense and noble artistic structure, while the Englishman has been running about trying first one style of foundation, then a second, which he abandons distractedly for a third." On the other hand, Haydn, Mozart, and Beethoven gradually raised instrumental music to its highest point; while Gluck, Weber, and Wagner did the same for opera. Of the English composers of the eighteenth century and the first half of the nineteenth not one could be called a genius; moreover, the aim of many of them was simply to amuse the public. The composers named above, taking their art seriously, produced masterpieces. They were all comparatively poor, except Haydn, Gluck and Wagner, and only late in life were these in tolerably comfortable circumstances.

The author sets the reader thinking, and that cannot be said of many books on music. The chapters on 'The English Language and Operatic Singing' and on 'The Composer and his Public' are most practical. We must also mention an excellent 'Bibliography of English Opera.'

*Post-Victorian Music, with other Studies and Sketches.* By Charles L. Graves. (Same publishers.)—This book consists largely of a collection of articles reprinted, with some alterations, from *The Spectator*. They are thoughtful, and written in a pleasant

style, but they do not call for serious criticism. We shall refer to one or two of the papers just to show whom Mr. Graves respects, whom he admires, and of whom he disapproves. Mendelssohn will serve for the first. The part which he played in the revival of Bach's music is enough to win him immortal gratitude, says our author, and we heartily agree with him, as we do when he states that the composer at his best maintained an even perfection which few of the immortals have reached. We feel that he has here pointed out the essential difference between talent and genius; for "even perfection" is the very hall-mark of talent. He admires Debussy's art work, though he remarks that "we do not want music to be consistently of subnormal temperature, any more than we want it to be consistently inflammatory and over-stimulating." But 'Pelléas et Mélisande' is the only work for the stage which Debussy has produced, and it is likely that, in a work of different character, he will produce music of a different kind.

Mr. Graves admits that Strauss is abnormally clever, and that he has written much fine music, but he dislikes the jests and eccentricities in the composer's latest works (*i.e.*, in 'Salomé' and 'Elektra'). So do many people; but seeing that all great composers, notably Beethoven, have indulged in similar things, one can scarcely bring that as a charge against Strauss. The restlessness of the music in the works named, the insignificance of their themes, and the intentional cacophony for realistic purposes are much more objectionable.

There is one paper which the rising generation will probably pass over as dealing with matters out of date. It refers to the good work done by Sir August Manns, with the help of his enthusiastic friend Sir George Grove, at the Crystal Palace, during a period of nearly forty years. Men come and men go; after Manns there was Richter, and before Richter had left England, Sir Henry J. Wood had started those concerts at the Queen's Hall which have done so much for the public and for the art of music itself. Those who are old enough to remember the Saturday Concerts at the Crystal Palace in their best days will know the value of them; but the rising generation is ignorant of this pioneer work, or, if not, thinks it of little value in comparison with what is being achieved to-day.

### Musical Gossip.

MASSENET'S 'Le Jongleur de Notre Dame' will be performed at the London Opera-House next Wednesday. It will be interesting to see how it will be received; for though the beautiful work, based on an old legend, was given with an admirable cast at Covent Garden in 1906, it failed to attract the public. We think there is only one other opera, also by a French composer, without any woman's part. A drama, 'Omasis, ou Joseph en Égypte,' was produced at Paris in 1806. As great objection was taken to the love episode introduced into the simple yet strong Bible story, Alexandre Duval undertook to write a libretto strictly on Bible lines, and Méhul, who was present, agreed to compose the music. Within a few months, 'Joseph en Égypte,' which ranks as Méhul's masterpiece, was produced.

The part of Le Jongleur, strange to say, will be taken on Wednesday by Mlle. Victoria Fer.

MR. JOSEF HOLBROOKE announces his eleventh year of Modern English Chamber Music. The three concerts will take place at the Aeolian Hall on Thursday evenings, January 25th and February 22nd, and Monday afternoon, March 25th. At the second some choral songs by Mr. Holbrooke will be given for the first time; and at the third his new Miniature Suite for five wind instruments.

MESSRS. MESSAGER AND BROUSSAN will give next May at the Paris Opéra two performances of 'Tristan et Isolede,' under the direction of Arthur Nikisch; two of the 'Maitres Chanteurs,' probably under that of Hans Richter; and one cycle of the 'Tétralogie,' with Weingartner as conductor.

AN UNPUBLISHED WORK BY BEETHOVEN was produced by the Brussels Quartet at Jena at the first Academical Chamber Concert there. It is entitled 'Duett mit zwei obligaten Augengläsern,' and consists of a movement in sonata form for viola and cello. The curious superscription refers apparently to some joke concerning the two players for whom the piece was written, probably during the early Vienna period. The autograph is in the British Museum.

APPROPOS OF THE LISZT CENTENARY CELEBRATIONS, AN ARTICLE BY RENÉ DESCHARMES IN THE CURRENT *MERCURE DE FRANCE* DRAWS ATTENTION TO A LITTLE-KNOWN BOOK BY ADOLPHE PICTET, AND SUMMARIZES THE CIRCUMSTANCES WHICH IN 1836 BROUGHT GEORGE SAND, LISZT, AND MADAME D'AGOUT TOGETHER IN SWITZERLAND. FIRST PUBLISHED IN PARIS (DUPRAT, 1838), 'UNE COURSE À CHAMONIX' IS OF INTEREST MERELY FROM A TYPOGRAPHICAL POINT OF VIEW. AS A STUDY OF LISZT AND HIS TWO FRIENDS AT A UNIQUE PERIOD OF THEIR LIVES BY A CREDITABLE WITNESS IT HAS ALMOST THE IMPORTANCE OF AUTOBIOGRAPHY.

### PERFORMANCES NEXT WEEK.

SUN. Concert, 8, Albert Hall.  
— Sunday Concert Society, 3.30, Queen's Hall.  
— Sunday League, 7, Queen's Hall.  
TUES., WED., FRI., and SAT. London Opera-House. (Matinee also on Saturday.)  
MON. Orchestral Concert for Young People, 2.30, Aeolian Hall.  
THURS. Ravel's 'Piano Concerto in G major,' 8.30, Steinway Hall.  
SAT. Chappell Ballad Concert, 2.30, Queen's Hall.  
— Joseph Malkin's 'Cello Recital,' 3.15, Bechstein Hall.

### Drama

### OUR LIBRARY TABLE.

*Nights at the Play*, by H. M. Walbrook (Ham-Smith), contains criticisms of plays contributed to *The Pall Mall Gazette* between 1907 and 1910. Mr. Walbrook has reprinted notices of such works only as he found it possible to praise. But since he liked nearly every piece produced during those years that was good, or even moderately good, his is a pretty complete record of the London stage during a period which saw, among other events, Miss Lena Ashwell's Kingsway management and Mr. Frohman's Repertory Theatre; and the critic is by no means so wedded to the drama of ideas that he can discover no virtue in the "commercial" playhouse. If he is sealed of the tribe of Bernard Shaw, he can also command unreservedly 'John Glayde's Honour.' If he is worshipful in his attitude towards Mr. Galsworthy, he is ready to wax enthusiastic over 'An Englishman's Home.' If he loves Mr. Barrie, he has terms of lavish approval for Mr. Jerome's 'Passing of the Third Floor Back.' If he hails with delight the new dramatist revealed in 'Irene Wycheley,' he can also enjoy 'The Brass Bottle' and 'The Chorus Lady.'

But, where not a few of his colleagues were content to admire, in such cases, for example, as those of 'Mid-Channel,' 'The Playboy of the Western World,' 'Don,' and 'Nan,' he strikes out an independent line and shows a more questioning spirit. Studies of the shabbier phases of life, when they are not relieved by much humour, or exalted to the level of tragedy, depress and disconcert Mr. Walbrook, just as does acting which betrays the animal in man or woman. So the general atmosphere of Sir Arthur Pinero's story of Zoe Blundell repels him no less than the ferocious realism which is one side of Grasso's talent. Here we strike the limitation or prepossession of a critic who is otherwise agreeably catholic in his tastes and ardent in his appreciations.

Two qualities of the born critic of the theatre Mr. Walbrook possesses. He has not allowed professional routine to get on his nerves or stale his sympathies, and with this freshness of curiosity he combines the happy knack of being able to reproduce exactly his impressions in print. But he is so scrupulously eager to make all acknowledgments of pleasure received that he deems it his duty to mention the work of every actor or actress who helped in an artistic ensemble; and since he generally postpones till the last paragraph or two his tributes to a playwright's interpreters, the symmetry of his notices sometimes suffers. But these are the penalties of the conditions of hustle under which many reviewers perform their work, and of the ephemeral character of not a little of the matter that demands their attention.

Perhaps the most interesting section of Mr. Walbrook's volume is its Preface, in which, contemplating the growth of the repertory system outside London, he expresses renewed hope for the future of the British theatre.

Now that Mr. Somerset Maugham has published three of his plays: *A Man of Honour*, a Tragedy in Four Acts; *Lady Frederick*, a Comedy in Three Acts; and *Jack Straw*, a Farce in Three Acts (Heinemann), there remains only one prominent English dramatist who has not subjected his work to the ordeal of print. That is Mr. Barrie, who, one may be sure, could as safely afford to do so as Mr. Maugham himself. The two men have this much in common, besides being the most popular and sought-for entertainment-makers of our day, that they were both novelists before they turned playwrights, and both stand high in general repute as men of letters. It is not conceivable that the printed script of 'The Admirable Crichton' could fail to enhance the fame of the author of 'Sentimental Tommy'; it is certain that the novelist who gave us 'The Merry-Go-Round' has no need to blush for his earliest essays in drama as they show in type.

Mr. Maugham has chosen to inaugurate his series with the most serious of all his compositions, 'A Man of Honour'; his first stage success, 'Lady Frederick'; and the liveliest and most fantastic of his lighter plays, 'Jack Straw,' which he calls downright a farce. On his technical skill, his wit and his happy sense of humour, and his capacity for phrasing effectively, there is no need to dilate on the present occasion. Among our younger play-writers there is no other so accomplished or versatile as he; and though he has been sometimes reproached in these columns with turning out wares to suit the market and gratify the tastes of the frivolous, his ability has never been denied.

Fortunately, the three plays under notice do not exhibit him as in any way lowering his standards. 'A Man of Honour' was written at white heat of inspiration, and, though his first effort, represents the high-water mark of his art—it is very nearly a masterpiece. In 'Lady Frederick,' in which he followed conventional models, he was really interested in the personality of his fascinating heroine. 'Jack Straw' is a frolic of high spirits, and its author must have enjoyed inventing it as much as audiences enjoyed watching it. The barmaid-wife Jenny and her cad of a brother are the studies which are the making of Mr. Maugham's "tragedy"; beside these carefully observed types their upper-class companions show curiously attenuated and bloodless. Lady Frederick herself, with her Irish charm and reckless good-nature, and the scene of the dressing-room in which she disillusioned her young lover, are the elements which should still preserve the "comedy" named after her a place on our stage. 'Jack Straw' should be worth reviving so long as Mr. Hawtrey is at hand to impersonate its imperturbable waiter-Archduke, or Miss Lottie Venne can appear as the prince's vulgar and virulent hostess.

The dialogue as a whole bears close scrutiny very well. There are phrases that are rather too stilted and self-consciously literary in 'A Man of Honour,' phrases in which the characters talk bookishly and with too great an addiction to metaphor. While the author's wit flashes out at nearly every sentence in 'Lady Frederick,' it often has too pedantic a setting. The epigrams smell of the lamp. They seem to have been shaped and re-shaped till they have lost something of their spontaneity. Mr. Maugham has the excuse of putting many of them into the mouth of a ponderous spokesman, Paradine Fouldes, and he would probably urge also that stage speech needs a certain formality and elaboration if it is to carry across the footlights. But surely Mr. Shaw has shown that it is possible to combine colloquial diction with what is vocally effective. The same stiffness is to be found to a lesser extent in 'Jack Straw'; here again the witticisms, and not merely those of the Archduke, are sometimes a trifle laboured, and rhythm is secured at the expense of naturalness and simplicity. Mr. Maugham would gain by correcting this weakness in an otherwise vivacious style.

We criticized Mr. Israel Zangwill's drama of modern world-politics when it was staged by Sir Herbert Tree at a memorable matinée two months ago, so that there is no need to say much more of it, now that it appears in book form, except in respect of one point on which judgment was then deferred—the blank verse employed by the author. The reader must not expect great poetry in *The War God*, a Tragedy in Five Acts (Heinemann), but he may count on finding verse that is almost uniformly fluent, and rises, when the occasion demands, to considerable heights of eloquence. If the dramatist needs any defence for employing a medium which, after all, is still in use in the theatre, he has it in the fact that his blank verse adapts itself as readily to homely talk as to rhetoric, allows equally of the rapier-play of wit and the broad effects of humour, and runs for the most part smoothly and straightforwardly. Now and again he succumbs to the device of altering the natural order of his sentences so as to secure the rhythm of his line, and there are times when his verse tends to become prosaic.

One feature calls for remark: his lines are, as a rule, "end-stopped," whether the pause be brought about by a full stop or a comma. We find little enjambment in them, and not a pretence at what Prof. Saintsbury calls the verse-paragraph. Mr. Zangwill's interpreters must have found it possible to rest their voices legitimately at the end of nearly every line. One of the speeches of Frithiof, the Tolstoyan apostle of peace, addressed to his Bismarckian rival, will serve to make this clear:

I hear the cannon booming peace and love.  
Poor soul! I came in love to bring you peace,  
That peace of God which passeth understanding.  
Why squat here spinning crafty labyrinths,  
Jetting your filthy network o'er the globe?  
You think to bind the future? Poor grey spinner!  
Fate, the blind housewife, with her busy broom  
Shall shrivel at one sweep your giant web  
And leave a little naked scuttling spider!

Adequate rhetoric, we allow, but it soon needs to take breath, and it is facile rather than inspired.

AN enthusiast if ever there was one, Mr. E. Gordon Craig has a knack of putting off those who would in ordinary circumstances sympathize with his idealism, just because he too often assumes the mystic manner of the prophet and talks with confident preciosity about projects which are still in the air. Nobody with any experience of the stage will deny that this "son of the theatre" has a right to speak about its art with some authority. He has in his day served his apprenticeship as an actor; he has done work in the way of scenic design, invention of costume, experiments in lighting, and stage-arrangement generally, that has attracted attention and interest, not only in this country, but on the Continent as well; he has devoted himself whole-heartedly to a study of the theatre and the possibilities of fashioning therein a living and a progressive art.

What his attitude is in his book *On the Art of the Theatre* (Heinemann) will be familiar to all those who read the two dialogues he published some while ago with that title, and now reprints with other rather discursive papers which have been contributed from time to time to *The Mask*. He would do away with actors and playwrights alike, and he would banish so-called realism in the matter of scenic effects. Believing that the human body is a bad instrument for art, because it is always at the mercy of emotion, and has not the automatism of complete self-control, he would prefer the marionette to the live player, but a marionette made beautiful and permitting of graceful movements, not jerky and ugly, as is the puppet of to-day. Convinced that audiences come to see rather than to hear, and that appeals to more senses than one furnish only confused and confusing messages, he would concentrate all energies on satisfying the eye and the imagination in the theatre, and would dispense with the services of the dramatist. An idea should be conveyed in his playhouse of the future, and words might be used as well as scenery and action, for Mr. Craig's motto combines "light, sound, and movement." But the libretto of such dramas as he conceives of would be unimportant, except in so far as it gave opportunities for the charms of voice. Assured in his own mind that "actuality, accuracy of detail, is useless upon the stage," he feels nothing but ridicule for what is "realistic" or "effective" in stage-production, and insists that the secret of the art of the theatre is to create beauty. The artist on whom he relies for that is a stage-manager who takes his functions seriously, and insists on controlling all the crafts which go to the presentation of the play.

This admirable Crichton must be a trained actor, no longer acting, who is capable of designing his own scenery and costumes, plotting out his drama, rehearsing his company, arranging his effects, and looking after the lighting-apparatus. Further, he must be allowed to be a despot in his theatre.

Now it is obvious—is it not?—that Mr. Craig, in advocating the scheme thus sketched, is fighting against the whole tendencies of dramatic and theatrical art. More and more have the different departments been specialized with the growth of time—more and more arts and crafts have been enlisted under its banner. Ever since the drama was a conscious art, the dialogue invented by the playwright has been considered its most important element. Indeed, for long the stage was a platform stage, and the actor's duty was to declaim long speeches in the style of the orator. Even now, though the proscenium arch serves as the frame of a picture, "conversation" seems to be becoming more and more an essential of the modern play. Equally necessary, in ordinary belief, has been the personality of the actor. Our dramatists look out for interpreters of a certain temperament or natural gift, and often shape their characters or plots to suit such a temperament. From Shakespeare and Molière downwards, the author has always let his material—*i.e.*, his actors—so affect his art. In fact, the human instrument employed has probably everything to do with the exceptional potency of the drama's appeal. Mr. Craig is going to throw away these time-honoured aids of playwright and player—for what? He does not really explain. He has not yet found the alternative instrument. He talks of an "über-marionette" in place of the actor. He urges the foundation of a college devoted to theatrical research—research which shall explore the "unknown" as well as analyze the stage-conditions of to-day and the achievements of the past. But all his statements and promises are vague. He would have us throw aside what we have been taught to look upon as the inevitable supports of the art, and then plunge us into a land of mists and shadows where we stagger bemused and mystified. His ardour and sincerity are undoubtedly, his ideas are interesting if puzzling, but it is only in his beautiful designs that he makes his intentions wholly clear and entirely avoids affectation.

### Dramatic Gossip.

MR. WILLIAM POEL, the production of whose 'Alcestis' we noticed a fortnight ago, staged conjointly with it on the 3rd inst. the morality 'Jacob and Esau,' which was first printed in 1568. The antiquity of the Biblical story, to which the drama strictly adheres, the naive crudity of the dramatic mechanism, and the bizarre mediæval point of view, all conspired in emphasizing the audacity of the venture, in spite of the fact that the play has been performed before. But scepticism was dispelled as soon as the action was under way. It is one of the sturdiest of the moralities, purged of some of the irrelevancies and excessive comic relief, in which our patient forefathers found such delight. Its action is continuous, compact, and spontaneous. It drives roughly through to the climax with convincing zest, knit up with rhyming couplets of a rude vigour and homeliness of phrasing. The characterization, broad and patent as it was, was kneaded firmly into the dramatic entirety

of the play. The acting and the stage setting, on the other hand, seemed too choice and eclectic for the raw and almost boorish achievement of the Elizabethan playwright. A special tribute is due to the exponents of the cunning Rebecca and the huffing, brutal Esau; while Jacob, a kind of Biblical Blifil, was rendered with fine reserve.

#### A PARIS CORRESPONDENT writes:

"There is every prospect of Paris having a Bernard Shaw season this spring, and Mr. Shaw is expected to visit Paris as the guest of the Municipality during the year. Meanwhile, not only is the publication of a French translation of certain of his plays announced for March, but already the Théâtre des Arts has in active rehearsal 'Widowers' Houses,' which will be produced this month under the title 'L'Argent n'a pas d'Odeur.' It is also reported that a translation of 'Arms and the Man' will be played at the Odéon early this year."

THIS WEEK has seen the 900th performance of 'Peter Pan,' the 600th of 'The Blue Bird,' by the Haymarket company at the Queen's Theatre, and the 300th of 'Fanny's First Play,' now moved to the Kingsway Theatre.

TO CORRESPONDENTS.—E. S.—G. N.—A. C.—E. G.—C. G.—Received.

A. W.—Not suitable for us.

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QUERIES:—Dinner-Jacket—Kings with Special Titles—Edgar Allan Poe's Mother: Elizabeth Arnold—Decorated Shoe-Horns: R. Mindum—Dean Swift: Rev. —— Gery—Sir William Davenant's Entertainment, Rutland House—J. R.: Letters to Lord Orrery—Miner Family—Patrick Archer, Merchant—Mrs. Gordon—Latin Phrase for "Mistletoe for the New Year."

REPLIES:—Sir Francis Drake at the Middle Temple—Keats's "Ode to a Nightingale"—Mistletoe—"Salamander," a Heavy Blow—London Corporation and the Medical Profession—Bennetto—Irving's "Sketch-Book": "Catalogue of Honor"—Maida—"Riding the high horse"—Marryat: "Diary of Blasé"—"Mathematical Transactions": "Sabbath day's journey"—Gordon's "Geography"—Lackington's Medals—J. Suasso de Lima—FitzGerald and "N. & Q."—Matthew Prior: Major Daniel Gotherton—Straw under Bridges—"Latter Lammas"—Penge as a Place-Name—"Wigesta"—Murderers reprieved for Marriage—"The Robber's Cave"—Fire-Papers—Casanova: Edward Tirella.

NOTES ON BOOKS:—"The Chilterns and the Vale"—"Denominative Verbs in English"—"Whitaker's Almanack" and Whitaker's Peerage, 1912—Reviews and Magazines.

**LAST WEEK'S NUMBER (December 30, 1911) CONTAINS—**

NOTES:—Sir John Gilbert as Illustrator—Whittington and his Cat—Epitaphians—Napoleon and David II. of Scotland—"Homestead"—"Cockrod": "Cockshoot"—Smooth or Prickly Holly—Court Leet: Manor Court.

QUERIES:—Milieux d'Art—Somerset Carpenter Arms—Phillips Family—Lairds of Drumminn—or Statue in Cavendish Square—Our Lady's Fast—Thomas Gower—Dark Saturday—Oxford Degrees and Ordination—Beaupré Bell—H. Card—Bishop Griffith—J. Hindle—Ancient Terms—Arno's Grove—"Cousin and Counsellor"—Capt. Stubbs at Salamanca—Catholick as a Surname—Dennie of London and Jamaica—Thiers's "Traité des Superstitions"—Diseases from Plants—Broadbent Portraits—Capt. Benjamin Joseph—Coltman Family.

REPLIES:—Halleys of Canons—"Quam nihil ad genium, Papiniane, tuum!"—Timothy Bright—Rating of Clergy to find Armour—"Dillisk" and "Slock"—Holed Stones—Henry Fielding and the Civil Power—Felicia Hemans—Lucius—"Though Christ a thousand times be slain"—Langley Hill—Miss Howard—Cibber's "Apology"—Tattersall: Elsham: Grantham—"Writes me"—Theophilus Leigh—Weare: Thurtell—"The Swiss Cottage"—Rev. —— Iliff—Authors Wanted—"Honorableabilitudinitatibus"—Daniel Purcell—Jane Austen's "Persuasion"—Guild of the B.V.M. in Dublin—Southey's Letters—Hamlet as Christian name—Manzoni: "Promessi Sposi."

NOTES ON BOOKS:—"Old English Libraries."

Booksellers' Catalogues.

**THE NUMBER FOR December 23, 1911, CONTAINS—**

NOTES:—Christmas in Brittany—Mistletoe—Christmas Bibliography—Whittington and his Cat: Eastern Variants—Christmas: its European Names—Portrait at Hampton Court—Portrait found in an Indian Bazaar—Needles in China—Lord Herbert of Cherbury's Rabbinical Studies—Capt. Cuttle's Hook.

QUERIES:—Edward Casaubon—St. William's Day—Threading St. Wilfrid's Needle—West India Committee—The Staple of Calais—Keats's "Ode to a Nightingale"—"Amurath to Amurath succeeds"—Authors Wanted—Straw under Bridges—Lord Tilney—Bishops addressed as "My Lord"—White: Warren: Milburn—John Bright—Eliza Wesley—Col. Gordon—"United States Security"—People Grant of Arms—Thomas Cromwell, 1752—Dr. Richard Russell—Grandfather Clocks in France—T. Martin, Miniature Painter—Suasso de Lima—"Mayfair"—Balzac—Philip Savage—Caversham: Chapel of St. Anne.

REPLIES:—Hebrew Medal—Long's Hotel—Antigallian Society—"Pe...tt"—W. Alabaster—Foreign Journals in the United States—E. Purcell—"The Swiss Cottage"—Yarm: Private Brown—Britannia Regiment—"Convict Ship"—Spenser and Dante—Prime Serjeant—Authors Wanted—Porch Inscription—"Waln"—G. Woodberry—28th Regiment—Rimming History of England—Urban V.'s Name—North Devon Words—Donny Family—Lowther and Cowper Families.

NOTES ON BOOKS:—"Pins and Pincushions."

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